

UNIVERSAL  
LIBRARY



117 562

UNIVERSAL  
LIBRARY

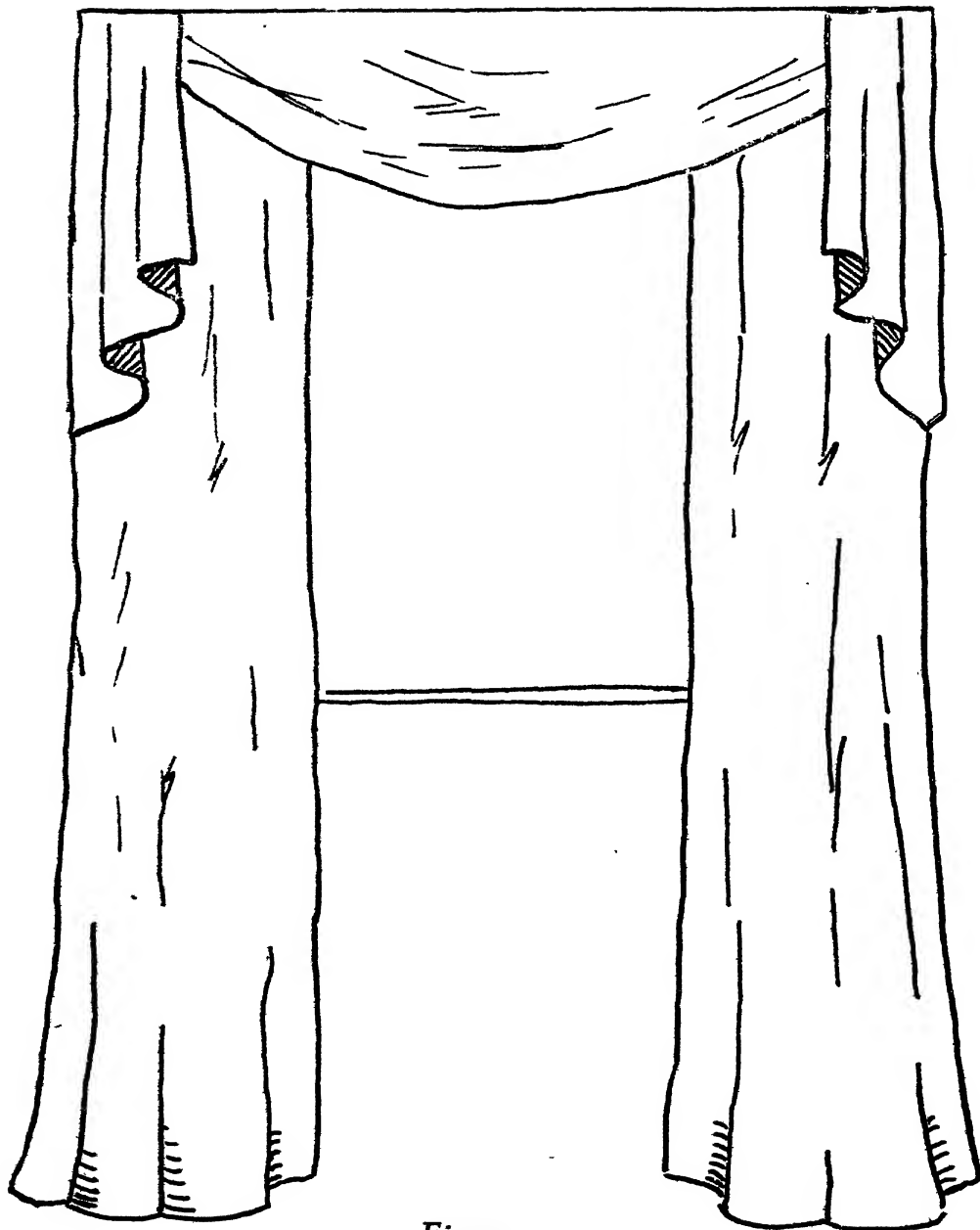








# HANDBOOK OF DRAPERY PATTERNS



*Figure 1.*  
*Drapery with swag valance and scarf jabots.*  
(PART 2)

# Handbook of Drapery Patterns

by

INA M. GERMAINE

*Drawings by Susan Gabriel*



ROBERT M. McBRIDE & COMPANY

116 East 16th Street

New York 3



**HANDBOOK OF DRAPERY PATTERNS**

**COPYRIGHT, 1944, BY  
ROBERT M. MC BRIDE & COMPANY**

**PRINTED IN THE UNITED STATES  
OF AMERICA**

**THIRD PRINTING, OCTOBER 1945**

**AMERICAN BOOK—STRATFORD PRESS, INC., NEW YORK**

■ -

**To Elnor**  
**For her ever ready sympathy**  
**and encouragement**

■ -



# INTRODUCTION

DURING the years that I have conducted the Arts & Decoration Home Study Course in Decoration, I have received hundreds of letters from people all over the world requesting information on how to make draperies for all types of houses. This book is the composite answer to those letters.

The *Handbook of Drapery Patterns* is designed especially for those who want to learn the art and also for the small decorating shop. Not only are the directions clear and concise, but the patterns are all reproduced in large dimensions, with every step carefully indicated for cutting, folding the material and making, so that there can be no possibility of error or misunderstanding.

Originally draperies were used for practical reasons only. They served as shutters offering privacy and shutting out wintry blasts of air in inadequately heated rooms. From these considerations, curtains gradually took on beauty and character until they became the most important decorative element in the house.

An important consideration in planning draperies is to have them full enough to draw across the entire window, even though you intend to leave them in a permanent position at the sides. Skimpy draperies lose their meaning entirely. Use less expensive material if you must, but do not skimp on the amount, for draperies depend far more for their beauty upon the grace of their lines than upon costly weaves.

One of the chief things to remember in designing draperies is that they harmonize with the architectural plan of the windows and are suitable for the room itself. They should not overpower the window. Tortuous designs are not suitable for the simplicity of present-day living. When the trim is beautiful, they are set generally inside the frame so as not to obscure it. Arched top windows, for instance, have exceeding grace and beauty, and curtains should always conform to their lines. These draperies are as easy to make as those for any ordinary type of window as you will note from the patterns and simple directions given in this book. They are no longer a difficult task requiring professional knowledge.

You will find patterns and directions for making French headings, traverse curtains, various types of valances and jabots, and many other styles of draperies suitable for every room of the house.

All the descriptions in the text and the directions for making the patterns are the result of actual practice and experience, and have been checked carefully. The greatest care in the beginning is to be absolutely accurate in all the work of computation. One of the essential things in preparing to make draperies is measuring. In measuring material and windows for the patterns, always use a steel or a wood rule—a tape measure stretches and is unreliable. In addition, read the text slowly so you will have a perfect picture of the process and the finished article. Lastly, familiarize yourself with the Hints and Short Cuts, as they contain valuable information gained from wide practical experience.

The *Handbook of Drapery Patterns* is the first step toward making and hanging the kind of draperies you would like in your own home.

# CONTENTS

	PAGE
INTRODUCTION	7
PARTS	
1. SWAG VALANCE	13
2. TAILORED JABOT	17
3. FRENCH HEADING OR PINCH PLEATS	21
4. TRAVERSE CURTAINS	25
5. HOW TO LINE DRAPERIES	30
6. ARCHED TOP WINDOWS	32
7. CURTAINS DRAPED THROUGH PLASTIC RINGS	41
8. CONTINUOUS VALANCE WITH DOUBLE OR PIPE JABOTS	43
9. CHANGING THE PROPORTIONS OF A WINDOW	48
10. FRAME OF MATERIAL OUTLINING A WINDOW	50
11. FRENCH DOORS WITH ARCHED TRANSOM	52
12. CORNICE BOARD FOR HOLDING VALANCE	55
13. DOUBLE AND SINGLE DRAPERY FOR SINGLE WINDOW	57
14. HOW TO DRAFT PATTERN AND MAKE SHAPED VALANCE	59
15. SCARF DRAPERY	63
16. METHOD OF ATTACHING RINGS OR PINS TO DRAPERIES	67
17. HINTS AND SHORT CUTS FOR AMATEURS	69



# HANDBOOK OF DRAPERY PATTERNS





## PART 1.

# SWAG VALANCE

A SINGLE SWAG VALANCE is used frequently for formal draperies. It is always better to cut the pattern from unbleached muslin to insure against errors. If this is used for an inner lining, it will give the material more stability and graceful draping qualities.

The top line of the swag will be the same width as the entire window from outside edges of the frame, allowance being made for hems, of course.

The depth of the finished swag at center is approximately one-sixth the depth of the drapery, although this may be deeper for extremely high windows, or less deep for low rooms.

There are two methods of pleating and attaching the swag. If it is to have straight sides which are to be tacked to a cornice board having extended side pieces, Figure 3, the pattern is cut and pleated in accordance with Figure 2 and illustrated in the completed swag, Figure 4.

If it is to be pleated up to a point and attached to the top of a cornice board having no extended side pieces, the pattern will be extended out at the sides in accordance with 2-A, Figure 2, extension to the swag. It is then pleated up so that it appears as Figure 5.

The material may be folded in half for easy cutting, one-half of the pattern being laid on the material, the fold on the straight of the goods. Be sure that the designs of the pattern are in alignment. Allowance should be made for hems.

## How to Make the Pleats

LINES FOR PLEATING are indicated on the pattern, Figure 2. Starting at the top, fold line A on B to A; then proceed in the same manner, being sure that each side is folded in exactly the same way so that the pleats will fall gracefully and evenly.

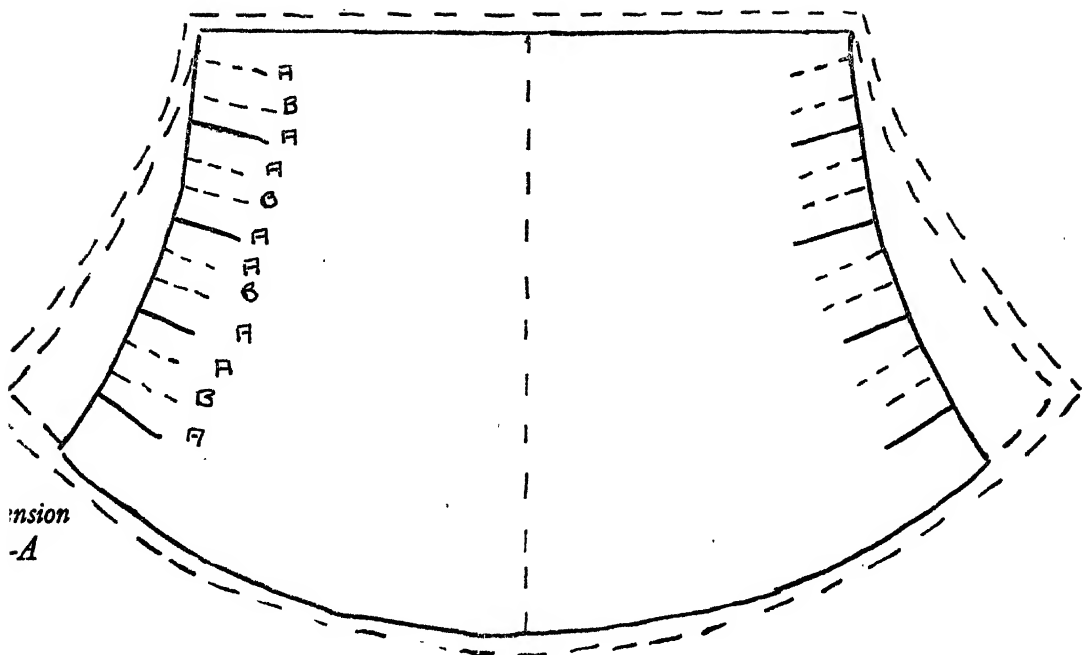


Figure 2.  
Pattern for swag valance.

Cornice board  
for holding swag.

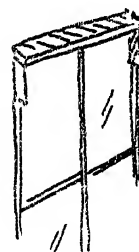


Figure 3.

(PART ' I )

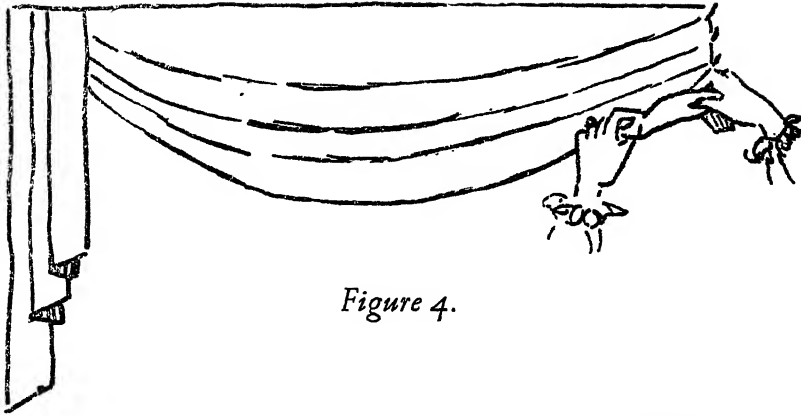


Figure 4.

*Method of pleating swag with  
straight sides and tailored jabot.*



Figure 5.

*Swag valance with looped up ends  
which are attached to the cornice  
board having no extended sides.*

(PART 1)

As each pleat is folded over, pin it down on both sides and when the pleats are all set in, they are basted and a tape stitched on so that it will be simple to attach the swag to the sides of the cornice board.

When the swag is drawn up to a point as in Figure 5, the pleats are stitched over each other as indicated in the illustration. The ends are attached to the top of the board.

In measuring for pleats, the distance between each pleat and fold is equal, as you will note from the pattern.

## Lining the Swag

THE LINING should be slightly smaller than the outside. This is placed right side next to right side of the material and the swag sewn around the sides and bottom. After it has been turned right side out and pressed, the pleats are placed as directed above.

## Cornice Board for Holding Swag Valance

A BOARD approximately four to five inches deep is attached to the top of the window casing by corner brackets or angle irons. Straight side pieces to the depth necessary to accommodate the finished swag are attached to the sides, Figure 3.

The swag, to which a tape has been stitched along the top, is tacked over the top of the board and drawn around the side pieces.

The jabot is then attached to the top of the cornice over the swag and drawn around the return of the cornice, so that it falls as illustrated in Figure 4.

## PART 2.

# TAILORED JABOT

### For Use with Swag Valance

A TAILORED, pleated jabot is the usual finish for a swag valance. This is shown in Figure 7.

Figure 6 illustrates the pattern and lines on which the folds will occur. This does not allow for hems. Therefore, when cutting, sufficient hem allowance should be left all around. The pair of jabots may be cut at the same time so that they will be exactly alike. It is better to make first a sample from unbleached muslin to insure against error and so that you can try the size at the window. This may be used for an inner lining.

Place the goods on the table, folded on the straight of the material, right side of each piece together; then cut. The lining is the same size and cut in the same manner.

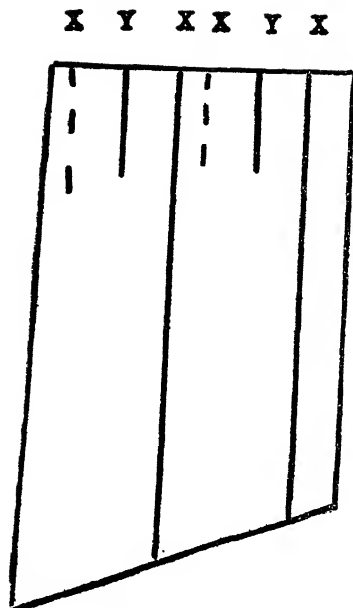
The lining may be of contrasting color or of same material. As it will show when the jabots are hung, it should be harmonious. In folding the jabot, the top space is measured evenly in accordance with lines indicated on Figure 6. Fold line X on Y over to X for the first pleat and then fold X on Y over to X for the second. The extreme outside edge of the jabot at 3 is tacked around the board so that it covers it from side view.

To line the jabot, place the lining right side against right side of the material, baste and stitch around the sides and bottom, then turn inside out and press. The folds are set in and pressed with a warm iron (not hot). The jabot is now ready for attaching to the cornice board. The top is folded over the top of this and around the return and tacked.

If a tape is stitched along the top of the jabot when it is completed, it will be a simple matter to tack it to the board and remove when necessary for cleaning.

The jabot may be any length desired; some extend two-thirds the length of the drapery, and others average about the depth of that illustrated in Figure 1 (frontispiece).

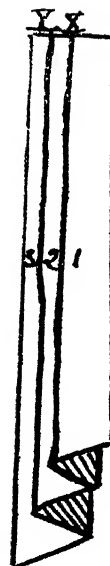
This finished drapery, Figure 1, shows a slightly different style of jabot which we call the "scarf" jabot, because it is not pleated in tailored effect but hangs informally.



*Figure 6.*

*Pattern for tailored jabot.*

*The lines shown on this pattern indicate the points at which the pleats are to be folded over. When the jabot is completely folded and pressed it will appear as illustrated in Figure 7. A contrasting lining is interesting or it may be of the same material as the jabot itself.*



*Figure 7.*

*Tailored jabot completed.*

[(PART 2)]

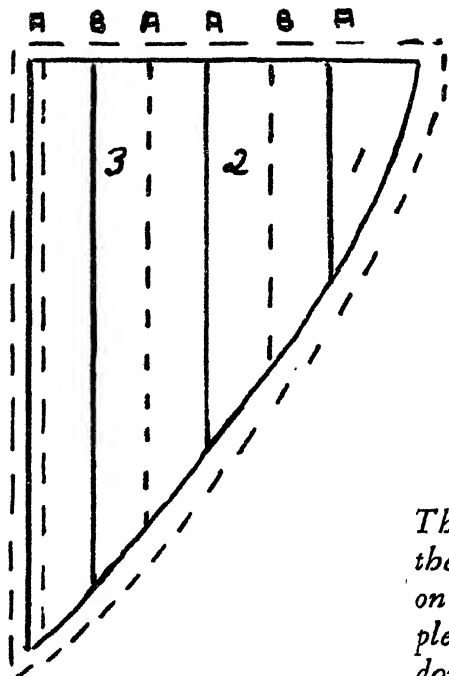


Figure 8.

*The scarf jabot has a slightly different shape from the tailored type, one side being curved. The lines on the pattern indicate the points at which the pleats are to be folded. The pleats are not pressed down, but hang informally.*

(PART 2)



## Scarf Jabot—For Use with Swag Valance

THIS PATTERN, Figure 8, shows a slightly different style of jabot from that described on page 17. This is illustrated on the finished drapery, Figure 1.

Directions for making and lining are exactly the same as those for the tailored jabot. The pattern is slightly different, however. The straight edge at the outside is drawn around the cornice board so that it hides it at side view. The curved side faces the drapery.

The jabot may be any length best suited to the style of the draperies or room.

If a pattern is first made from unbleached muslin, you can judge better the correct length and width to harmonize with the window treatment.

The pleats are not pressed down as they are in the tailored jabot, but fall informally.

## PART 3.

# HOW TO MAKE FRENCH HEADING OR PINCH PLEATS

NEARLY ALL DRAPERIES are finished with a French heading or pinch pleats at the top. They are simple to make.

### *HOW TO MEASURE*

First, measure the width of the window from the outside edge of the casing on one side to the outside edge on the other, together with the length of material required for draperies to reach the floor. An allowance in length of about 9 inches is generally sufficient for hem and for turning over at the top.

Usually, double the width of the window measurement will be enough fullness so that the draperies will hang gracefully. If the material is extremely heavy and bulky, sometimes a width and a half is used, although 100% is more satisfactory.

A simple way to measure the amount of material required for pleats and spaces between is to allow 5 inches for each, which makes 100% fullness. When a width and a half is used, or 50% fullness, we allow 5 inches for pleats and 10 inches for spaces between.

Having measured the window, and using 100% fullness, half of this for each drapery, we divide this amount by five to ascertain the number of pleats there will be on each side. Any amount left over is used for hems at both sides and center. Or, if the measurement comes out exactly even for the pleats, we will omit one pleat on each side for allowance for hems at sides and center. However, a better way is to add sufficient material in width to complete the pleats and allow a slight margin beyond them.

For example, if the window is 70 inches wide and we are using 100% fullness (double the width of the window), we shall require 140 inches in width for the entire width of the

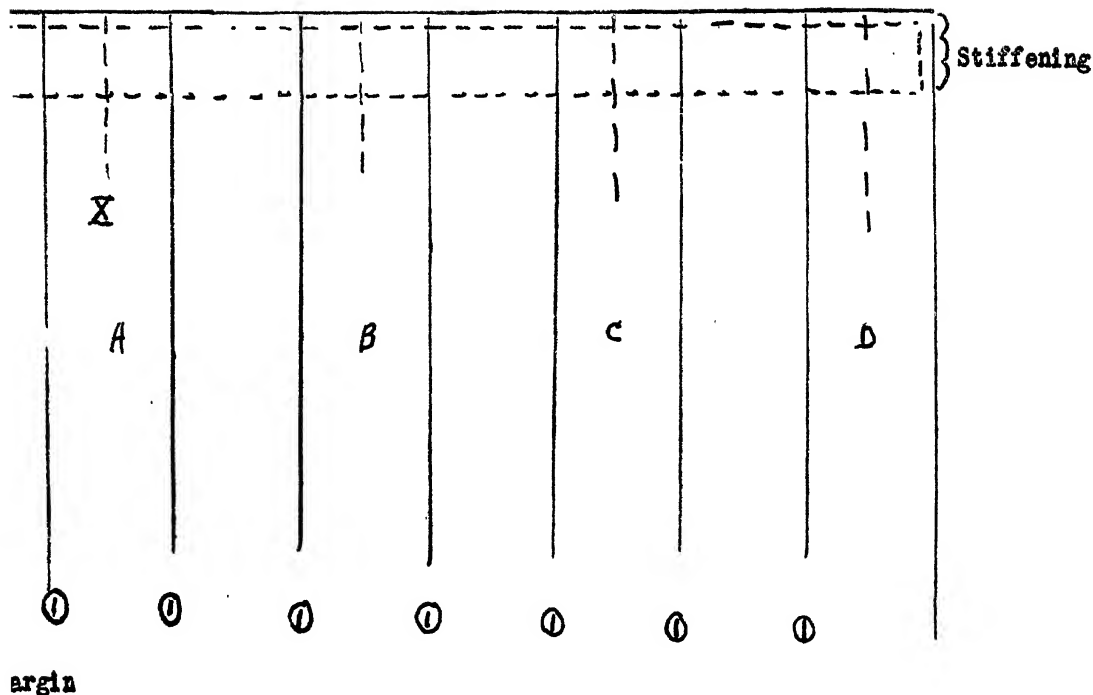
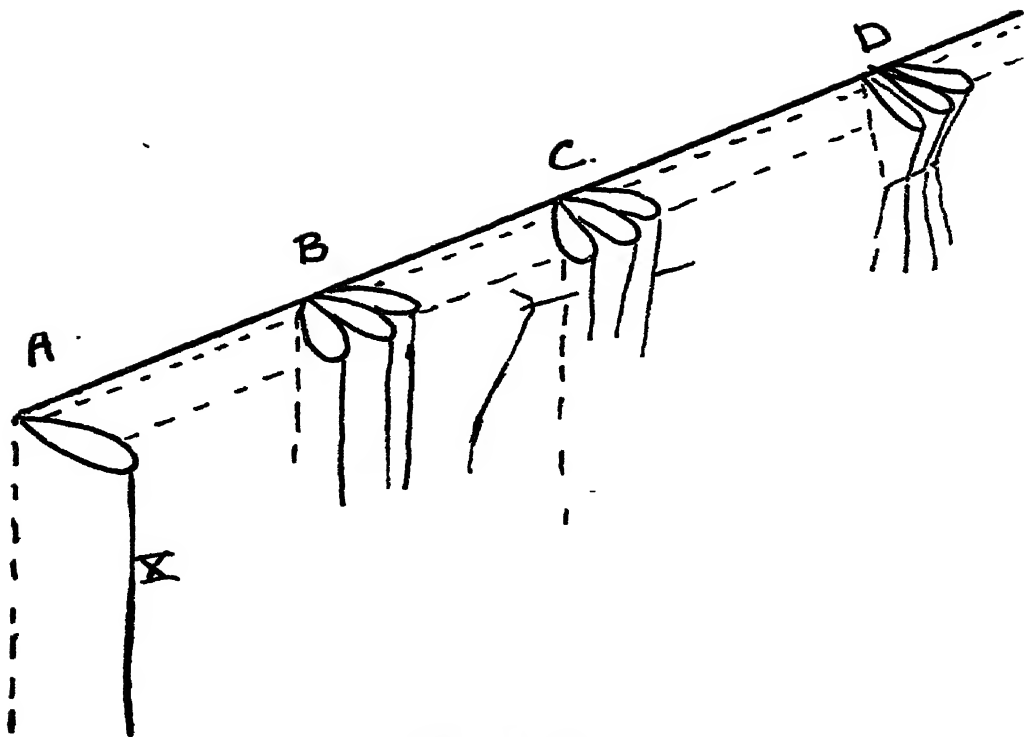


Figure 9.

*This pattern shows the method of measuring the fabric and dividing for each pleat. The space between pleats is the same as allotted for the pleats themselves when 100% fullness is used. Line I is folded to I on line X for each pleat. Stiffening is attached between the lining and the material.*

(PART 3)



**Figure 10.**

*Showing the various steps in making pinch pleats. A illustrates the first step, I being folded to I on X; B indicates the pleats divided into three folds; C, the point at which the pleat is gathered and D, completed.*

(PART 3) .

window, plus allowance for hems at sides and center. If the material is 50 inches wide, it would require three strips or one-and-a-half strips of desired length for each side drapery. As the material measures 150 inches (three full strips) and we require only 140 inches for 100% fullness to cover the window, we have 10 inches left over to utilize for side hems.

As we have 35 inches for each drapery, finished size, this divided by five, the amount of space required for each pleat, gives seven pleats on each side.

### *HOW TO MAKE PLEATS*

As we do not want two pleats together at the center of the window when the draperies are closed, we use a space at this point. The first pleat, therefore, will start  $2\frac{1}{2}$  inches in (which is one-half the allowance for the usual space between pleats). At this point, we mark the space where the first pleat will occur. Now measure 5 inches, the amount required for the first pleat. Fold line No. 1 in half on line X to No. 1, then baste down about 5 inches, or to the depth decided for each pleat. From this point, measure off a 5-inch space between the next pleat and then proceed as illustrated in Figure 9, and sewing in accordance with Figure 10.

### *HOW TO FINISH THE TOP AND LINE*

Before making the pleats, the drapery is lined, if a lining is necessary. A piece of stiffening or buckram is stitched along the top of the drapery between the lining and fabric; the width of this to be the depth of the pleats. This buckram will keep the pleats upright and stiff so that they will lie in tailored folds. See Figure 10.

The top hem is then folded over twice, the buckram forming the line at which the folds will come. The top of the drapery is stitched to hold this double hem in place, but the bottom of the fold is left free. The rings or pins are then attached to this loose hem after the pleats have been set in.

When the pleats are basted down in accordance with pleat A, Figure 10, they are stitched, folded and sewn as illustrated by pleats B and C, and drawn together as in D. If box pleats are desired (which are better for heavy or bulky material), the pleats are flattened down and not gathered up.

## PART 4.

# TRAVERSE CURTAINS

DRAPERY HARDWARE for traverse curtains can be obtained equipped with pulleys and rings for opening and closing. But when it is desired to rig a traverse curtain with an ordinary drapery rod, the directions are as follows:

After the drapery has been made and pleated in the usual way to fit the window, the usual brass rod and rings or pins are used. The pins are attached, or the rings sewn to the back of the drapery, one at each pleat. There are two pulleys for the equipment, one single and one double.

The double pulley is screwed on the rod at the right-hand side of the drapery (although if there is something in the way to interfere with the opening and closing of the curtain from the right side, it can be installed on the left, the procedure for rigging being the reverse).

One ring is left outside of each pulley so that the drapery will not pull away from the outside edge of the window when the drapery is opened and closed. The single pulley is then screwed at the left-hand side of the rod.

A strong cord is necessary, usually wire cord being preferable, as it will stand the strain of constant pulling through rings and pulleys. Allow sufficient cord to hang down for opening and closing; approximately three to four feet is ample for each cord. The rings or pins should be of sufficient size to permit the cord to move through them easily.

Thread the cord through one wheel of the double pulley, first allowing about four feet to hang down for pulling, F. Thread the cord through the rings to the last ring, C, of the right-hand drapery (the ring which is at the front center of the curtain). Loop the cord around C twice so that it will not slip through, first pulling the cord taut. Now continue on, threading the same cord through the rings starting at D on the left-hand curtain and threading through the single pulley B, always keeping the cord tight and holding it so it does not slip through the double pulley A and sag.

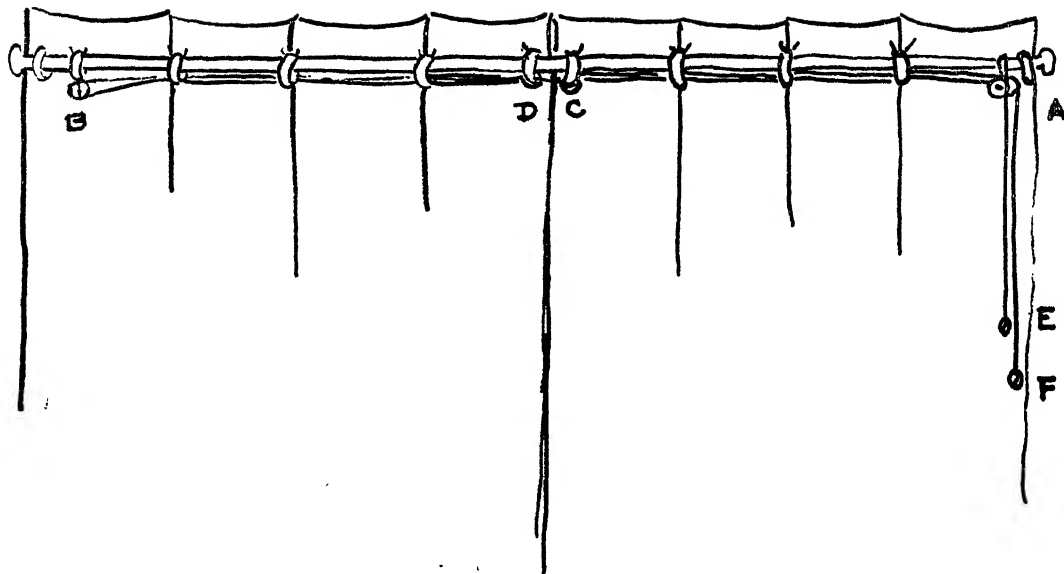


Figure 11.

*Method of rigging traverse curtains. A double and single pulley are required with a strong cord to draw through the rings easily for opening and closing drapery. This illustration shows the back of the curtain.*

(PART 4)

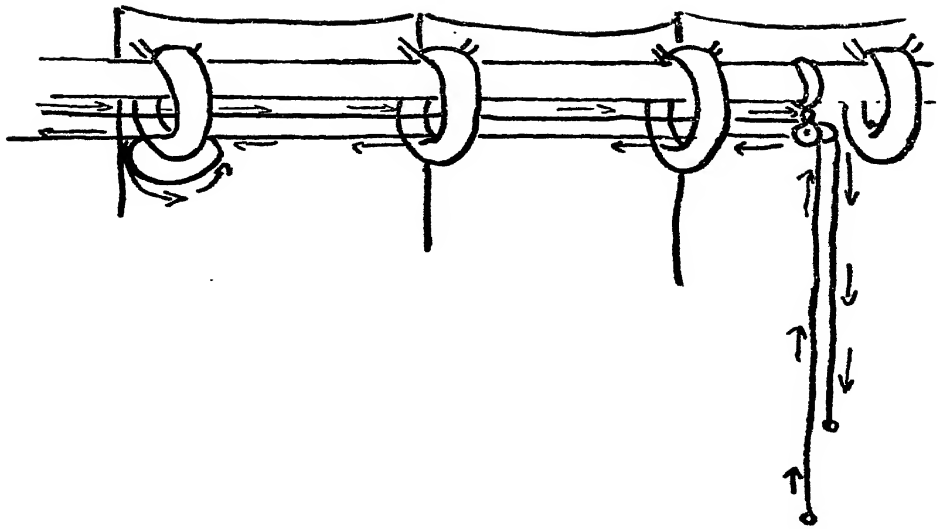
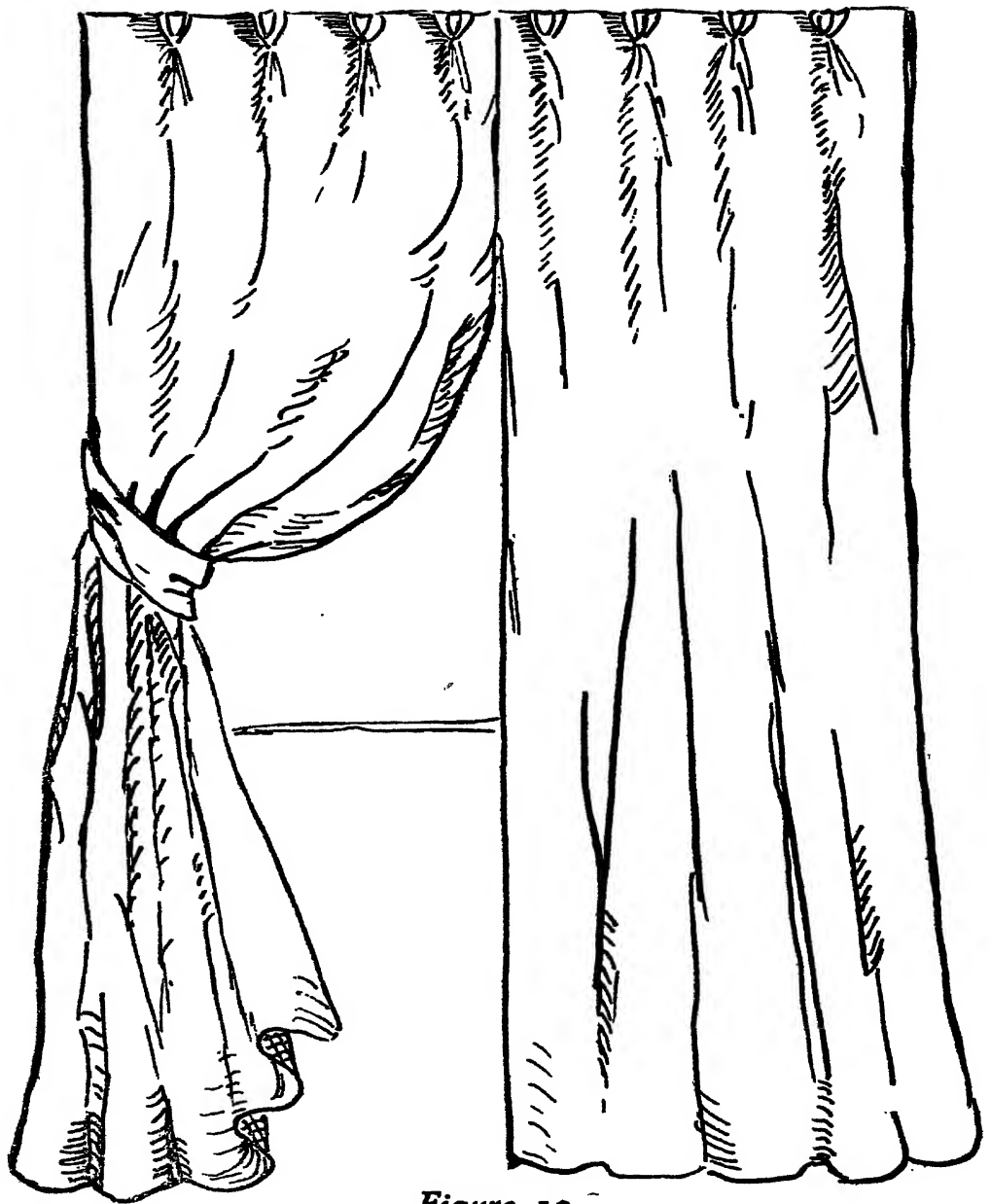


Figure 12.

*Enlargement showing the rings and pulleys. The cord is looped twice around the last ring at front center of each curtain to prevent its pulling through. Weighted balls are attached to the end of each cord.*

(PART 4)





*Figure 13.*  
*Draperies with French beading.*  
(PART 4)

Now return the cord, threading through the rings again on the left-hand curtain to D, looping the cord through D twice to prevent slipping. Continue through C and the rings on the right-hand curtain to the double pulley.

Pull the cord through the second wheel of this and allow sufficient to hang down, E, for pulling.

Weighted balls are attached to the ends of each cord. By pulling one cord the drapery will open and by pulling the other it will close together.

Rings for traverse curtains have small eyes through which the pins attached to the draperies are slipped. This allows the rings and cords to remain on the rod permanently when the draperies are removed for cleaning. It is a simple matter to detach the draperies from these rings and to rehang without disturbing the pulley cords and their rings.

Once the cords are threaded through their rings and pulleys there is no reason for detaching them from the rod and rethreading when draperies are taken down and put back.

Pins are either sewn or pinned to the drapery itself at each pleat and then attached to the rings on the rod.

Excellent rods equipped with cords, rings and pulleys are now on the market. These have many new and convenient features not incorporated in the old style traverse hardware. When these rods are fastened to the window frame they are not removed again. The draperies with their pins are caught into the eyes of the equipment in the same manner as described above.

## PART 5.

# HOW TO LINE DRAPERIES

Figure 14 shows exaggerated hems, so that it will be easy to see how the lining is attached to the drapery. The material is turned back all around, more being allowed for the top than for the bottom hem. Usually 4 inches' allowance for the hem and 5 inches for the top, or a total of 9 inches in addition to the length of the curtain, is ample.

The side hems of the fabric are slip stitched. The lining is cut a little smaller than the material, the side hems also basted and turned toward the wrong side.

The bottom of the drapery is hemmed and left unattached to the lining to allow for any slack that may occur from sagging of the goods or shrinking when the draperies are cleaned. The lining is hemmed also separately and should extend almost to the bottom of the drapery.

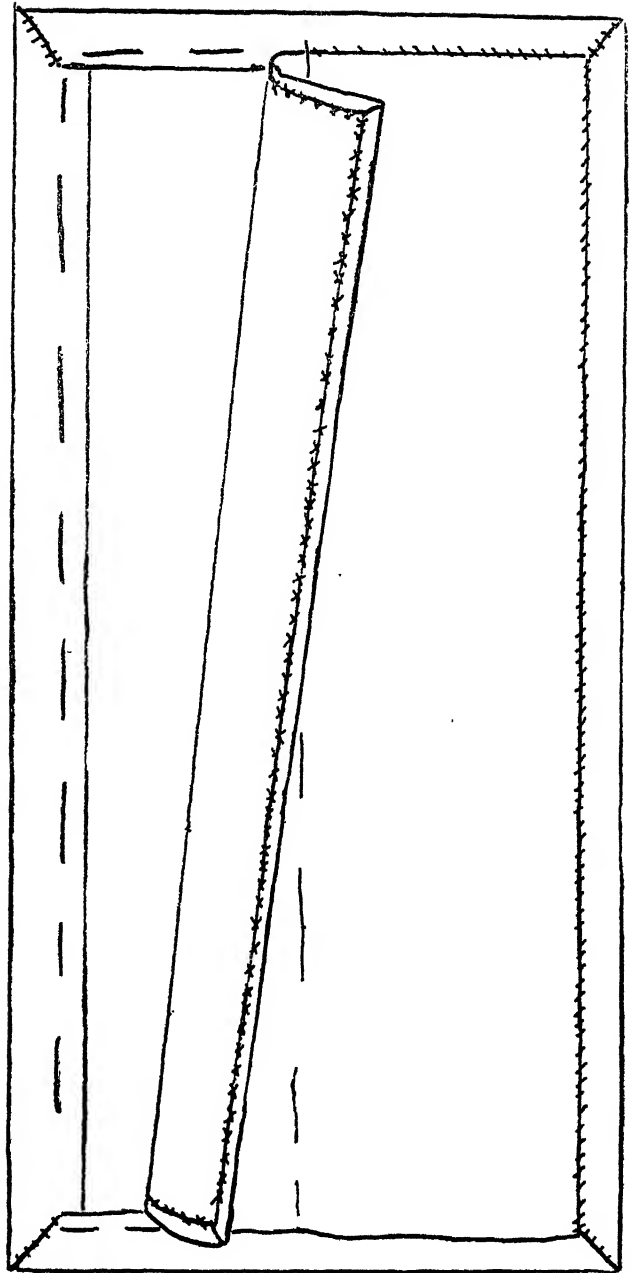
The lining is now sewn to the drapery by slip stitching as indicated in Figure 14. Very thin material which is flimsy so that it does not hang well, or goods that has an open weave so that the light shows through, changing the colors too much, requires an inner lining between the outside and lining. This is slip stitched to the lining, no hems being necessary. The lining itself is then attached to the fabric as indicated.

### *HOW TO FINISH THE TOP OF THE DRAPERY*

The top of the drapery should have a stiffening between the lining and fabric. This will be the same depth as the pleats. It will keep them upright so that they will stand in even folds.

The top of the curtain is folded over twice, the stiffening being the guide for folding. The top line of this fold is stitched, but the bottom is left free. The rings or pins are attached to this stiffened, folded hem after the pleats have been set in.

To hold the lining and material together, a loose basting is sewn down the center, just caught through to the right side. This prevents the curtain from bagging and drawing away from the lining. It is also necessary to catch the side hems of the drapery and lining together so that the two will not separate.



*Figure 14.*

*Diagram with exaggerated  
hems showing how lining is  
attached to draperies and  
method of folding the hems.*

**(PART 5)**

**[ 31 ]**

## PART 6.

# ARCHED TOP WINDOWS

THERE ARE MANY ARCHED TOP WINDOWS, especially in banks, hotels and restaurants. Georgian houses frequently have Palladian windows over the entrance door, or at the stair landing, the center of the group of three being arched. See Figure 15.

There are three considerations in making a pattern for this type of window—the width of the window at the spring of the arch, X-Y, Figure 16 (this represents one-half of the window, the space to which one single drapery of the pair will be fitted); the width of the material, and its weight.

Usually, double the width of X-Y, or 100% fullness, is ample, with additional allowance for hems at sides, center, and top which fits over the arch.

### *HOW TO MAKE A PATTERN OF THE ARCH*

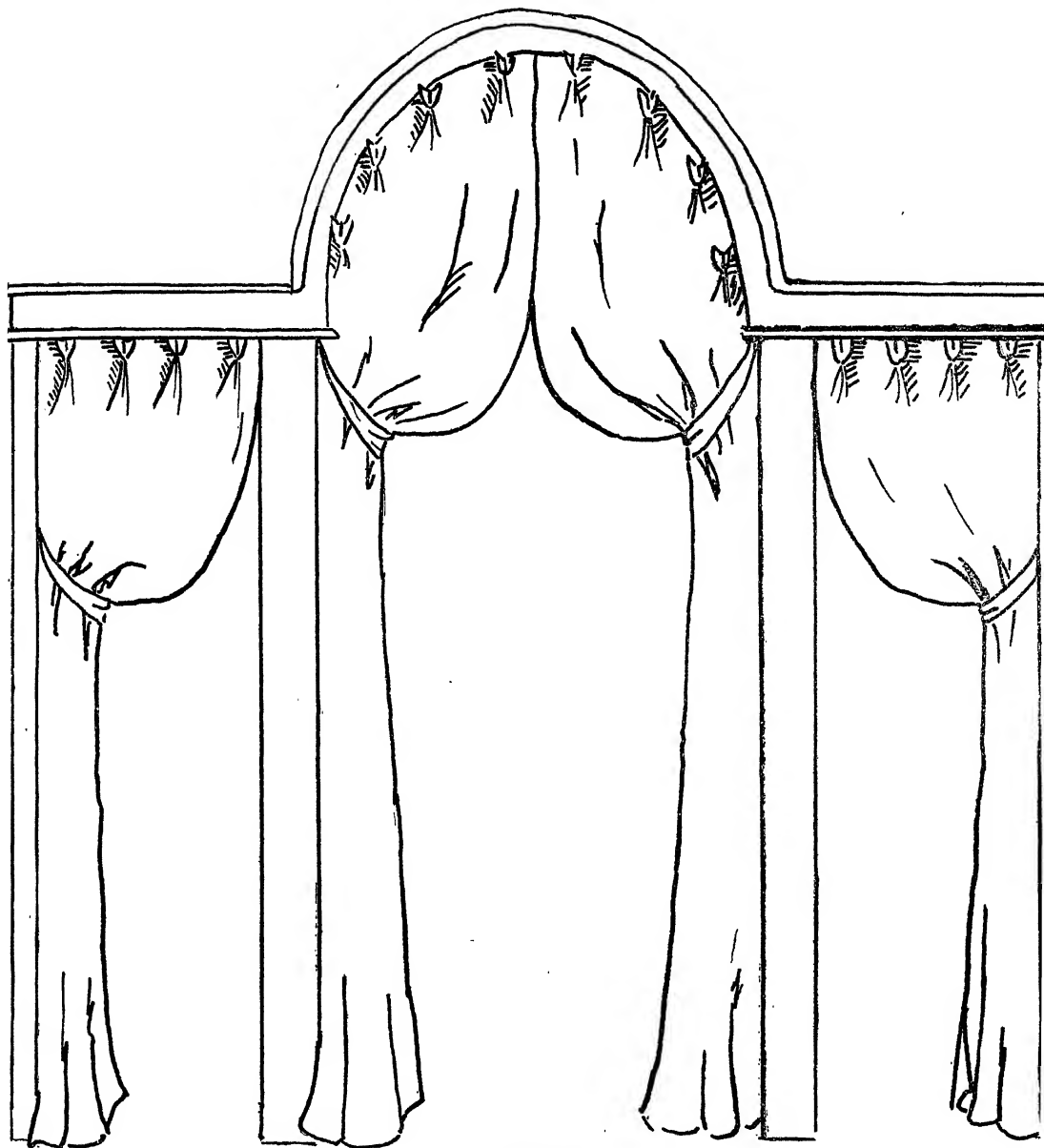
The first step is to make a pattern of the arch by laying a heavy piece of paper over the window and tracing around it. This will give the exact size of the arch to which the finished drapery will be pleated, not allowing for hems, of course.

Now lay the pattern on a table or the floor and draw the line Y-Z, which represents the center of the arch, dividing it in two so that you will have a pattern for each single drapery of the pair. Draw the line X-Y at the spring of the arch (the point at which the window begins to curve).

To ascertain the amount of material required for the draperies, using 100% fullness, measure line X-Y. The amount of material will be twice the width of this line for each one of the pair of finished draperies, plus hem allowance.

### *HOW TO MEASURE FOR LENGTH*

We must now estimate the yardage required for the length of the draperies, with suffi-



*Figure 15.*

*Palladian Windows are frequently found in Georgian houses.  
The center window of the group of three always being arched.*

(PART 6)

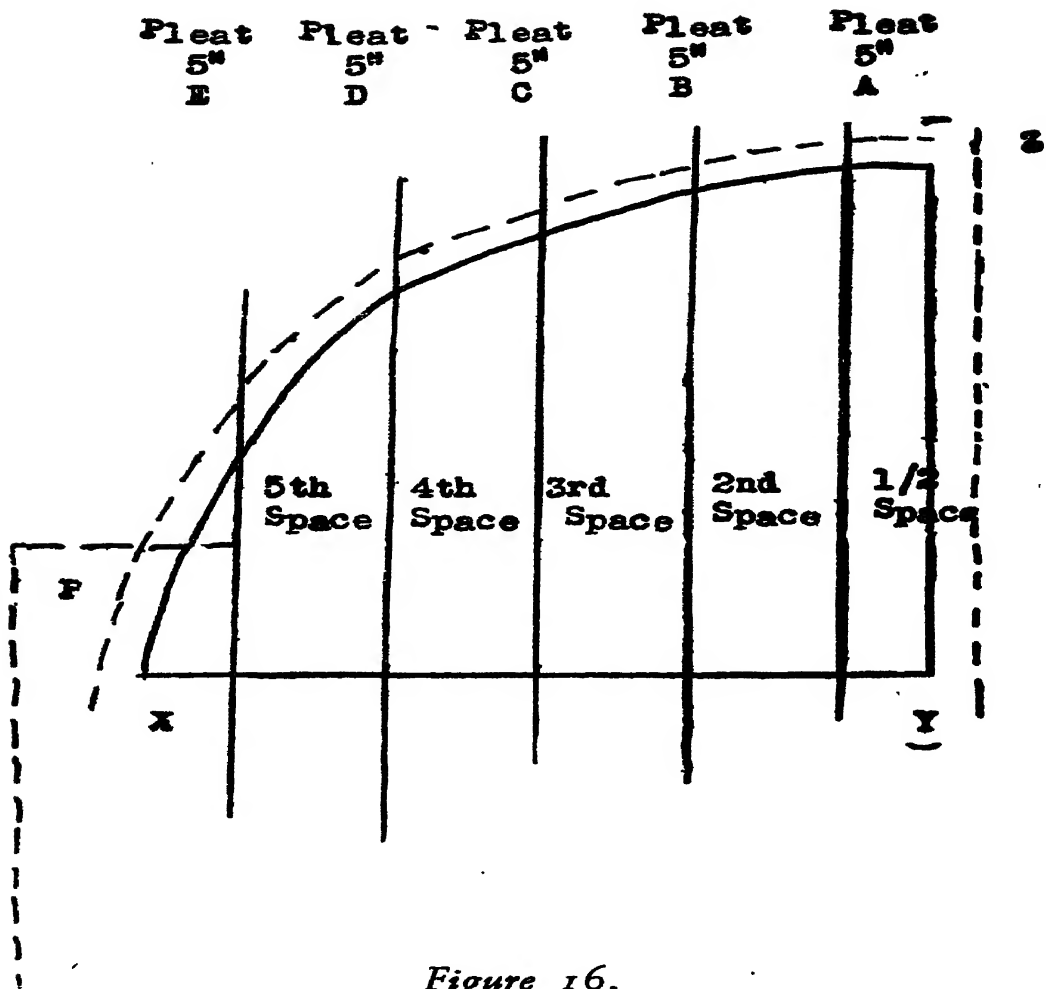
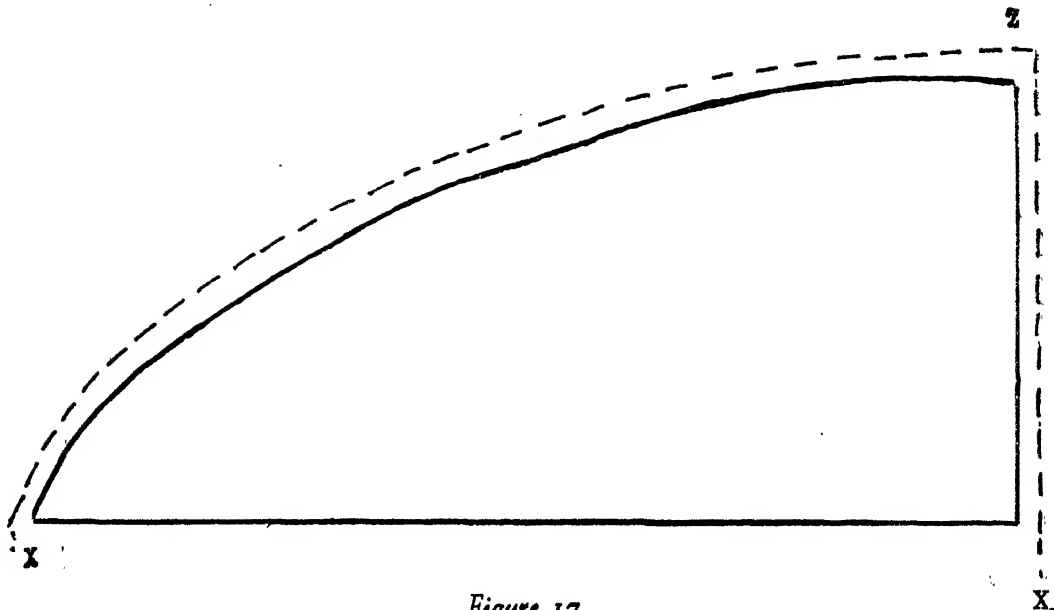


Figure 16.

*Pattern of the arch showing spaces marked off and points at which the pleats will occur on the arc. The additional portion at P indicates the amount which may be added to the width of the drapery when necessary additional material is required to form a complete pleat at X. This would be added to both sides, of course.*

(PART 6)



*Figure 17.*

*The complete pattern for cutting to fit the arch, Figure 16.  
Line X-X is twice the width of X-Y of Figure 16. The  
radius, Y-Z, is the same.*

(PART 6)



cient allowance for looping up so that they will hang properly. First, measure the distance from the center of the arch C to the floor at E, Figure 18.

To obtain the extra amount required for looping the curtains up, measure the distance from the spring of the arch at A to B (which is the highest point of the arch if a line were extended from C to B).

The distance between A and B is added to the length of the curtain at E. Draw a line representing this extra amount required, E to F, and then draw a connecting line F to D. Usually 6 inches is sufficient for looping up; but by measuring in this manner, you will obtain the extra amount required beyond the hem allowance. We now have the exact yardage required for each window in length and width.

### *HOW TO LINE THE DRAPERIES*

The lining is cut slightly smaller than the material. Stiffening to the depth of the finished pleats is sewn to the top of the drapery. The side hems and bottom of the drapery are finished in the usual manner; the drapery being completed with the exception of the top portion which is to fit the arch.

It is always better to make a pattern first of the complete drapery in unbleached muslin. This can be used for inner lining. Also, it will insure against errors and waste of material.

### *HOW TO MEASURE THE SPACES BETWEEN THE PLEATS*

A simple ratio to use in making pleats is 5 inches for pleats and 5 inches for each space between pleats. This gives 100% fullness (twice the distance of line X-Y).

As the pleats are to be equal distances all around the arch and we do not want two pleats together at the center of the window, we will use a space at that point. The spaces being 5 inches wide, this space will be divided into  $2\frac{1}{2}$  inches for each side, plus hem allowance. The first pleat of each side drapery, therefore, starts  $2\frac{1}{2}$  inches in from the center of the arch, Figure 16.

Measure off on line X-Y,  $2\frac{1}{2}$  inches, the point at which the first pleat is to appear. Draw a line upward at this point, bisecting the arc at A. From this point on line X-Y, measure to

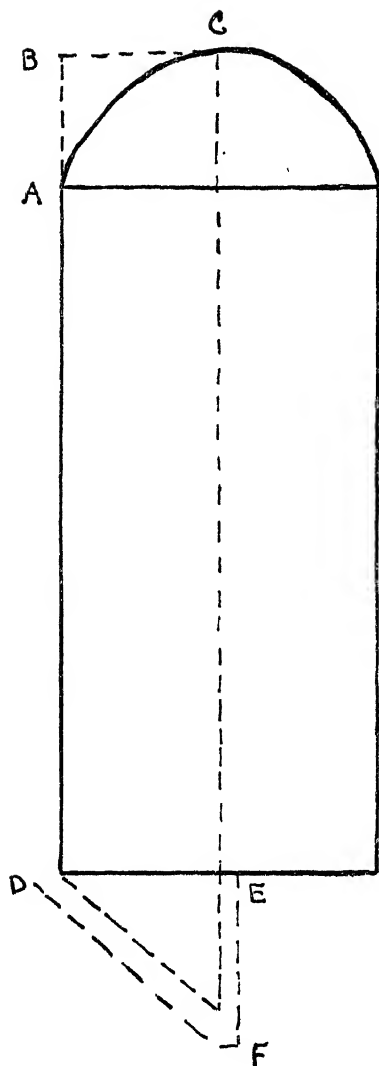
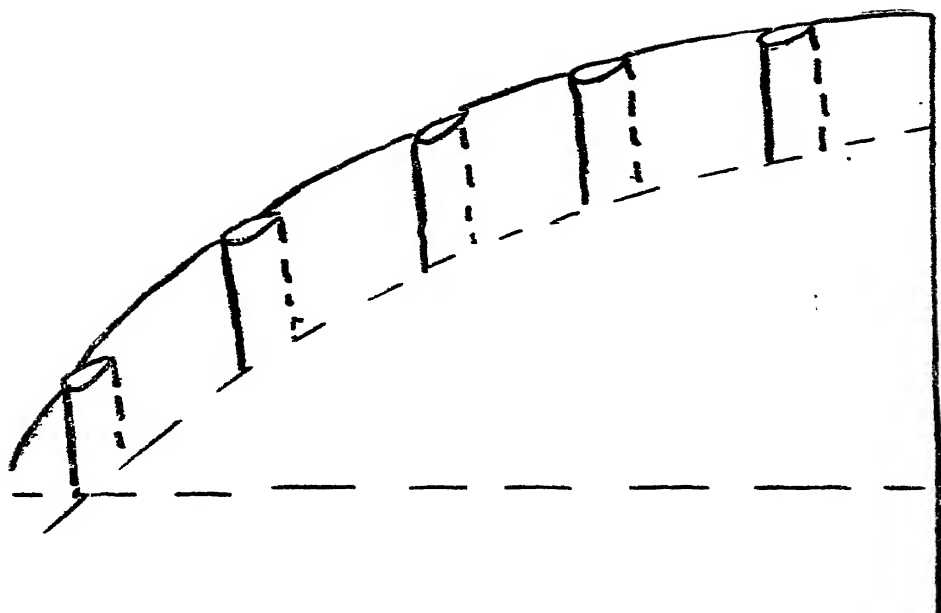


Figure 18.

*Diagram showing how much material is required for draping the curtain up as in Figure 15. The distance A-B is added to the bottom of the drapery at E-F, after allowance is made for hems.*

(PART 6)



*Figure 19.*

*Pattern showing the pleats set in and depth to which they are usually sewn down on the curtain. The pleats are then gathered in accordance with directions for making French pleats given elsewhere in this book, or they may be formed into box pleats by flattening them down and pressing with a warm iron.*

(PART 6)

the left, 5 inches, the distance for the next space. Draw a line upward bisecting the arc at B, the point at which the second pleat will occur. Now continue in the same manner until you have marked off the number of spaces there are to be. The right-hand pattern will be marked in the same way.

### *HOW TO ESTIMATE THE NUMBER OF PLEATS*

The number of pleats can be estimated by measuring the line X-Y and dividing by five, the amount of space allotted for each pleat. If the line is 24 inches, for instance, this would give four pleats, plus 4 inches over for side hem allowance. There may be a certain amount left over at the far left of the left-hand curtain and the far right of the right-hand curtain, which will not be sufficient for another pleat. This may be greater or less, depending upon the width of the line X-Y and how it can be divided by five. This unevenness will not make any difference when the space is not large, as you will note by referring to the finished drapery, Figure 15. It merely brings the last pleat nearer or farther away from the spring of the arch, X. However, if the space left over after the pleats have been allotted is nearly enough for another pleat, the space will be too great to leave, as it will bring the last pleat too far up from the spring of the arch. An addition to the full length of the drapery should be made so that another full pleat can be set in. See addition P, Figure 16. The amount added should be enough to complete the pleat and leave a slight margin over.

If it is necessary to make the pleats nearer together because the material is very thin, the pleats themselves will still be 5 inches; but the spaces may be 3 inches, the first pleat starting in  $1\frac{1}{2}$  inches, of course. The width of line X-Y is then increased three times to take care of this extra fullness.

### *HOW TO MEASURE THE PLEATS*

We now have the spaces marked off and we must make allowance for the pleats. This necessitates another pattern. Draw a line representing twice the length of X-Y if you are using 100% fullness, Figure 17. Also, draw line Y-Z, which is the radius of the arc and is the same as in Figure 16.

Now draw the arc connecting X to Z. This represents the exact pattern for cutting the material to be pleated up to fit Figure 16. Allowance for hems should be made as indicated by the dotted lines.

Lay the drapery, which has already been hemmed and completed, on the pattern Figure 16, the finished hem Z-Y in alignment with Z-Y on the pattern. Pin this securely to prevent slipping.

Now at A on the arch, the point at which the first pleat is to occur, fold up 5 inches and baste together in accordance with directions for the first step in making pleats, Figure 10. Lay the material flat to cover the space between the pleats and continue to the second point, B. Fold up 5 inches and baste for the second pleat. Continue until you have folded up all the pleats around the arch at each point indicated on the pattern.

The top hem is now turned over and finished, and the drapery is ready to tack to the frame.

### *FRAME TO HOLD THE DRAPERIES*

A wood frame is made to fit the arch. The drapery, when completed and finished at the top, is tacked around this arch at necessary intervals. The back of the frame facing the street should be painted to match the window casing.

## PART 7.

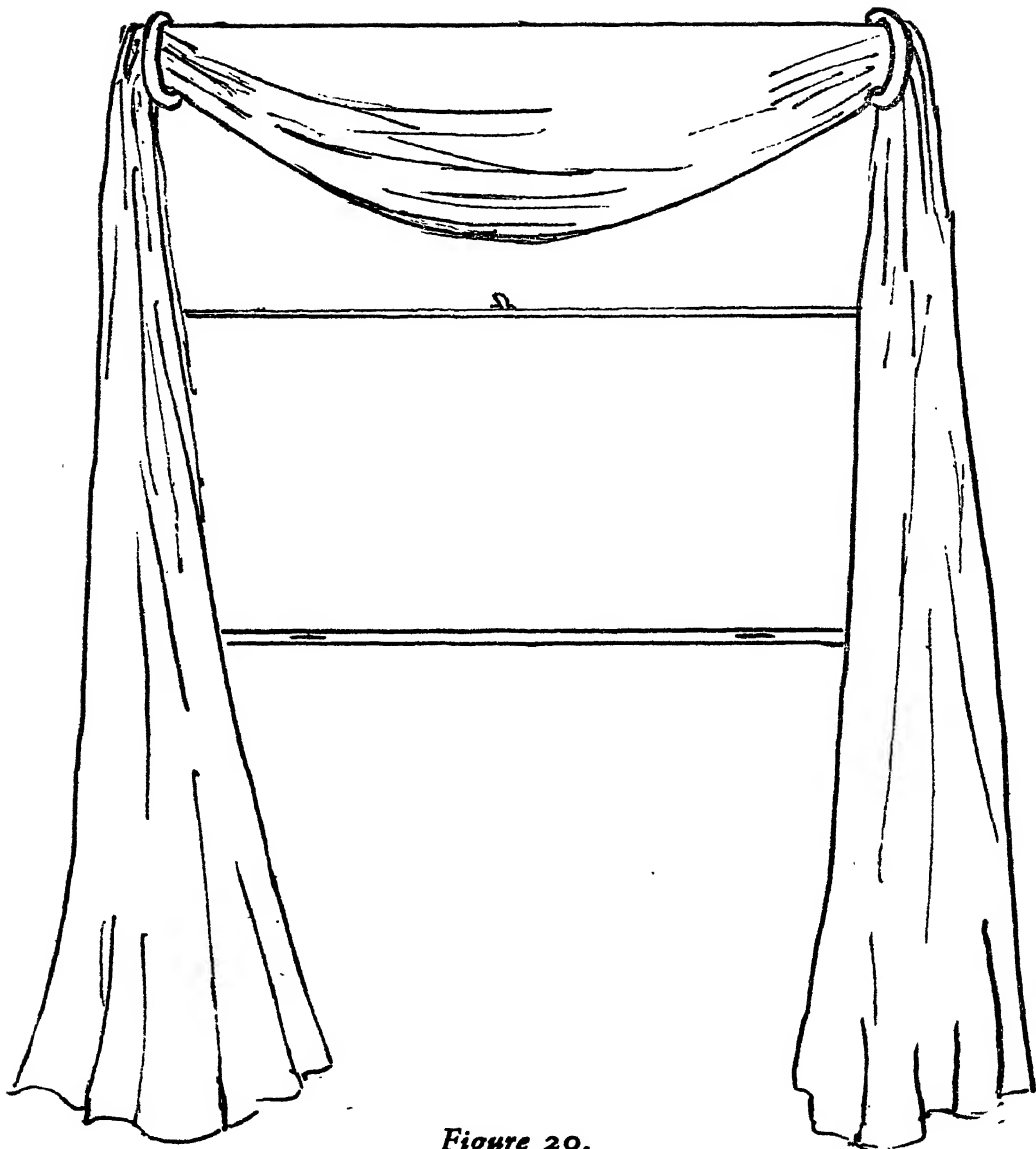
# CURTAINS DRAPED THROUGH PLASTIC RINGS

DRAPERIES ARE EFFECTIVE when drawn through rings attached to the top of the window frame, with pole or rod omitted.

A swag to fit the top of the window is cut in accordance with pattern illustrated in Figure 2. When the drapery is finished, the ends of the swag are drawn together and stitched over as in Figure 5.

Before the ends are stitched together, of course the side pieces are attached. These are cut and finished in accordance with the pattern, Figure 34. The tops of the side pieces are sewn to the sides of the swag and the whole pleated up together in a narrow fold so that they will pass through the rings easily.

The swag is tacked loosely by a thread to the side pieces so it will not slip down.



*Figure 20.*

*Finished drapery showing swag valance drawn through plastic rings which are attached to the top of the window frame. Rods are omitted. See directions for scarf drapery. Page 64.*

(PART 7)

## PART 8.

# CONTINUOUS VALANCE WITH DOUBLE OR PIPE JABOT TRIM

THIS TYPE OF VALANCE is sometimes used for restaurants, hotels, or formal rooms, where there are two or more connecting windows. The valance may have as many swags with accompanying double jabots as necessary to cover the windows, or the windows and the connecting wall-spaces when desired.

A backing of lining is necessary on which to attach the swags and jabots. This may be of buckram lined with sateen, or sateen with same material for lining. A sateen backing makes a more graceful valance, as buckram is apt to be rather stiff. This lining extends across the entire space to be covered and should be deep enough to accommodate the bottom pleat of each swag.

The ordinary type of single tailored jabot is the usual finish at each end of the valance, Figure 7, or a pair of double jabots slightly longer than used between the swags may be used in place of these.

### *HOW TO MAKE A PIPE JABOT*

The double, or pipe, jabot is simple to make. Figure 22 illustrates the pattern. This is cut to the desired depth and lined in the same manner as described for Figure 7, "Tailored Jabot."

When the jabot and lining have been completed and pressed, line A-B is sewn to A-B on the opposite side and finished with the seam on the inside of the jabot at the center back.

The middle pleat, C, is a box pleat—lines X being folded to Y on both sides and caught down. The second pleat is then placed at each side of the center pleat. Figure 22 indicates the lines on which the folds will come.



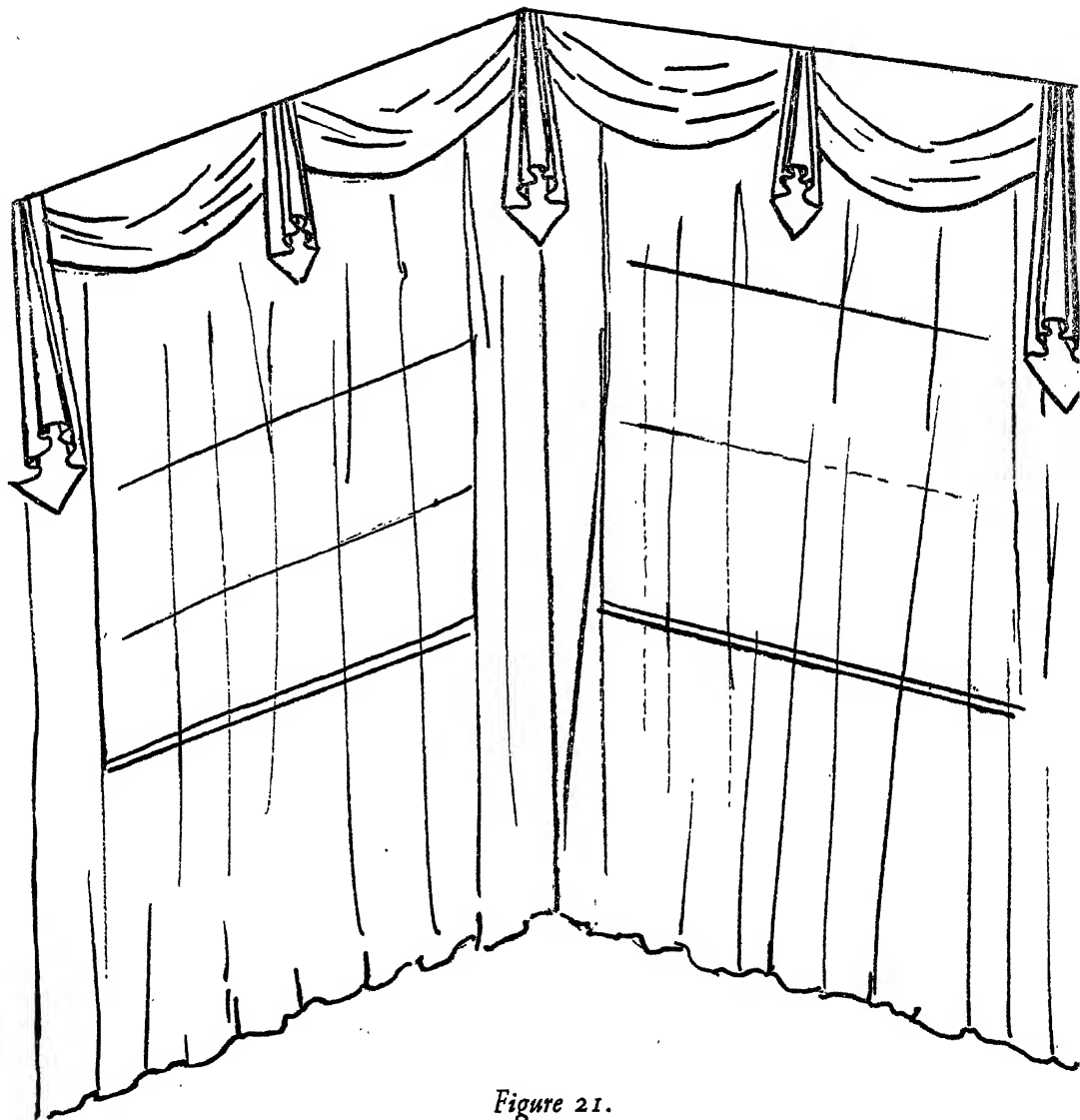
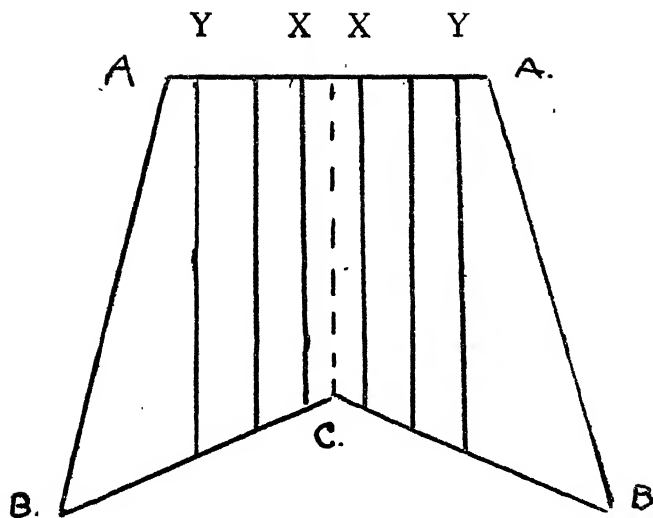


Figure 21.

*Two windows have been given the appearance of the cantilever type by the use of draperies covering both windows and wall-spaces and a continuous swag valance with pipe jabots. Larger jabots of same type are used for finish.*

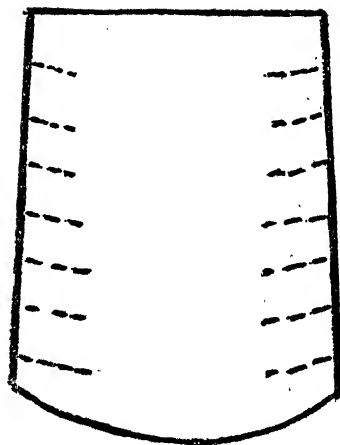
(PART 8)



*Figure 22.*

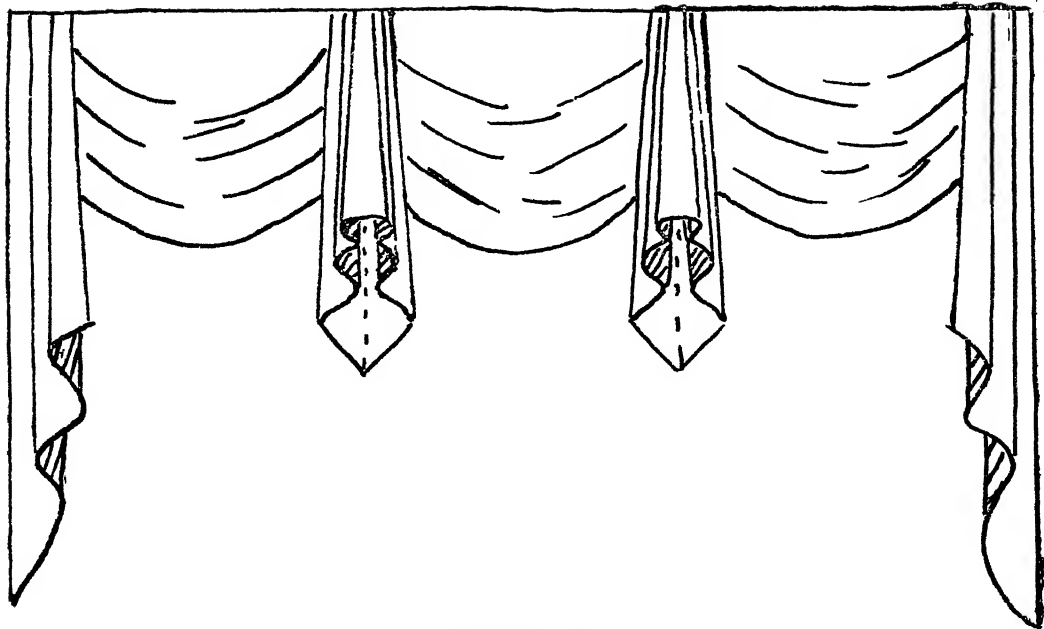
*Pattern for the pipe jabot and lines showing points at which the pleats will be folded. Line A-B is sewn to A-B on the opposite side, the seam coming at the center back at C.*

*Pattern for the swag and points at which the folds will be set in. This type of swag differs in shape from that shown in Figure 2.*



*Figure 23.*

(PART 8)



*Figure 24.*

*A continuous swag valance with pipe jabots and tailored jabots as a finish at the sides. There may be as many swags and jabots as necessary to cover the group of windows and wall-spaces between when it is desired to have a connecting line around the walls and windows to form an unbroken line.*

(PART 8)

These jabots hide the joining of the swags to the lining. On corner windows this style of valance may extend around the entire group, with a double jabot placed at the corner for finish, Figure 21.

The jabots may be lined with contrasting color or the same material.

### *HOW TO MAKE THE SWAGS*

The swags are somewhat different in shape from the usual swag illustrated in Figure 2, but are made and lined in the same manner. These are rather long and narrow, as you will note by referring to the pattern, Figure 23. The bottom line of the finished swag may be approximately two-thirds the depth of the jabots or nearly the same length, as preferred.

Figure 23 illustrates the pattern of the swag with indicated points at which the pleats will be folded. These folds are made in accordance with directions given for Figure 2.

## PART 9.

# HOW TO CHANGE THE PROPORTIONS OF A WINDOW

FREQUENTLY a window is too small for the room, or there is too much space between its top and the cornice, which is awkward. It is quite simple to change the proportions of the window so that it will be in keeping with the decorative scheme.

To make the window appear taller, add a flat board, as A, Figure 25, to the top of the window casing. This is attached to the frame by braces screwed into the board and window. Fixtures for drapery rods are set on the outside, upper edge of the extension.

In order that the board does not show, draperies are generally drawn together at the top and looped back, Figure 13. The extended board should be painted to match the window frame.

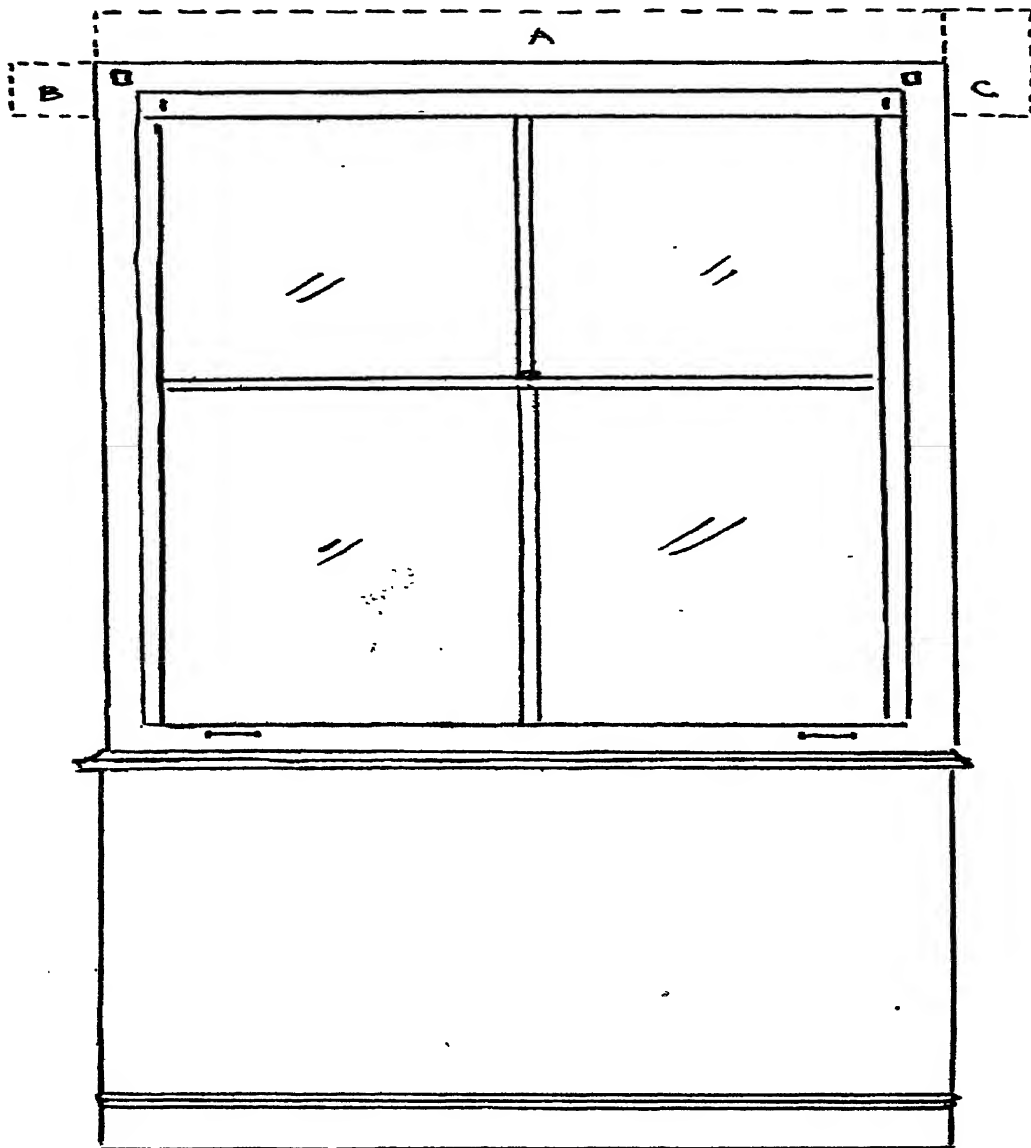
When it is necessary to make the window wider, but the same height, two flat boards of equal thickness of the window casing are attached to the sides of the window, in accordance with B. The rod fixtures are placed on the upper, outside edge of these additions.

It is often desirable to make the windows wider when there is some obstruction in front to prevent the draperies from falling to the floor. This attachment will extend the rods and allow the draperies to escape the projection.

Should it be necessary to make the window both taller and wider, the board A to the desired height is attached to the top of the window by braces and extended out on each side as far as necessary, in accordance with C.

If valances are used, a projecting board to accommodate them is placed above the extension board, attached by angle irons or corner braces. A valance board generally projects four to five inches.

A valance board is illustrated in Figure 28.



*Figure 25.*

*Diagram showing how a window may be made to appear wider or taller by the use of boards attached with iron braces to the top or sides of the window.*

## PART 10.

# FRAME OF MATERIAL OUTLINING A WINDOW

A WINDOW may have a frame of fabric outlining it. Figure 26 illustrates two methods of framing: one side indicates the frame stopping below the sill and the other extends to the floor. Either design is a convenient and pleasing arrangement when there is not sufficient material for full draperies.

A frame of buckram is cut to fit all around the window. It may be set inside the trim or cover it as desired. Quilted or plain fabric is placed over this frame and turned over the buckram and caught along the back securely to make a finished edge. A lining is not necessary unless the frame shows from the street. If so, a regular lining of sateen may be placed over the buckram, hiding it and the turned-over portion of the drapery material. The frame is now tacked to the window frame at necessary intervals.

Glass curtains are attached to rods set underneath the frame. These are more pleasing when they extend to the floor. The frame may be finished with narrow box pleating, moss fringe, folds of contrasting colors, or left plain.

Double windows set together are especially interesting when treated in this manner. The glass curtains should fall to the floor in this case for greater effectiveness.

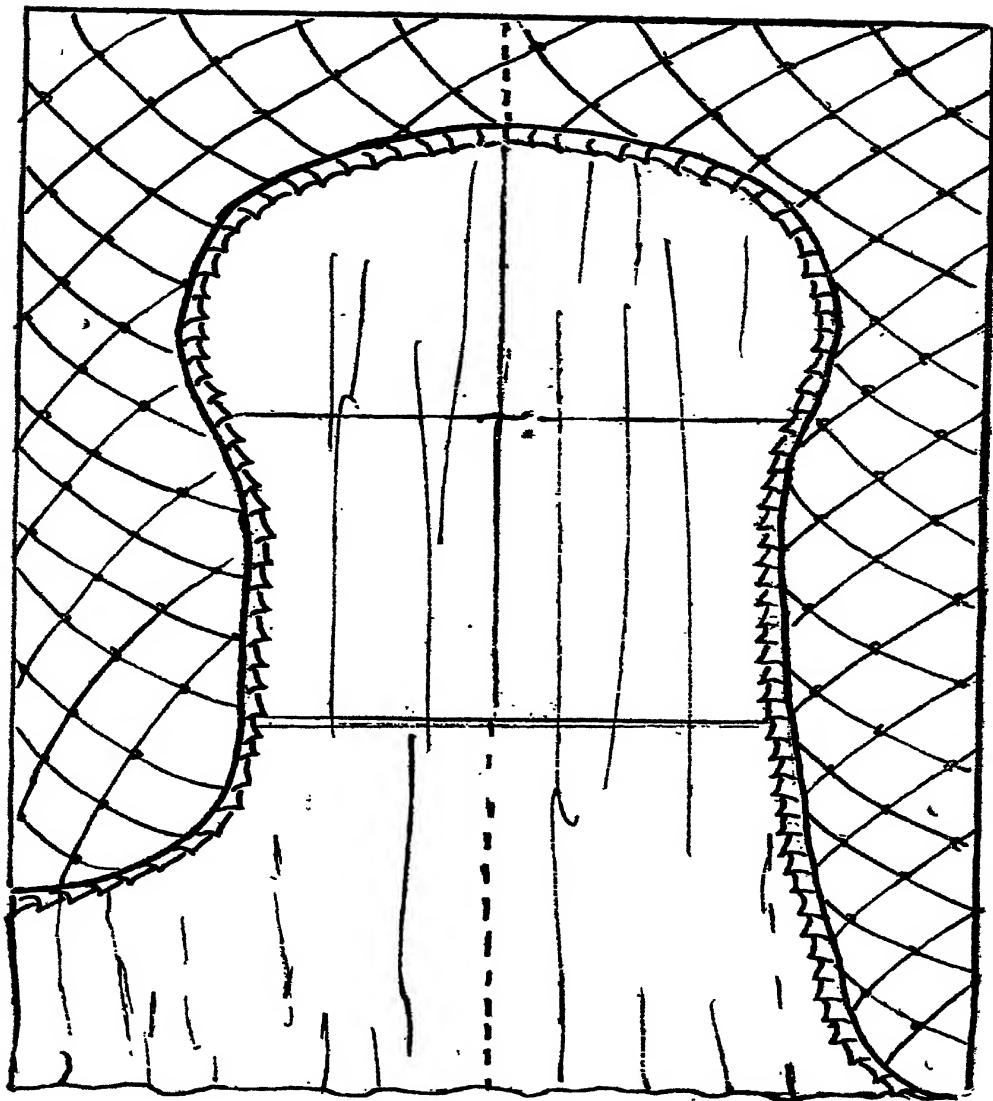


Figure 26.

*Shows two methods of attaching a frame to a window to take the place of over-draperies. The frame may extend just below the sill or to the floor and is set over glass curtains which as a general rule should reach the floor.*

(PART 10)



## PART 11.

# FRENCH DOORS WITH ARCHED TRANSOM

A FRAME OF WOOD is built to fit the arched transom. The material is laid on the pattern of this arch and gathered loosely around the top so that it covers the entire arc. A loose gathering string outlining the top edge of the frame will shape the curtain.

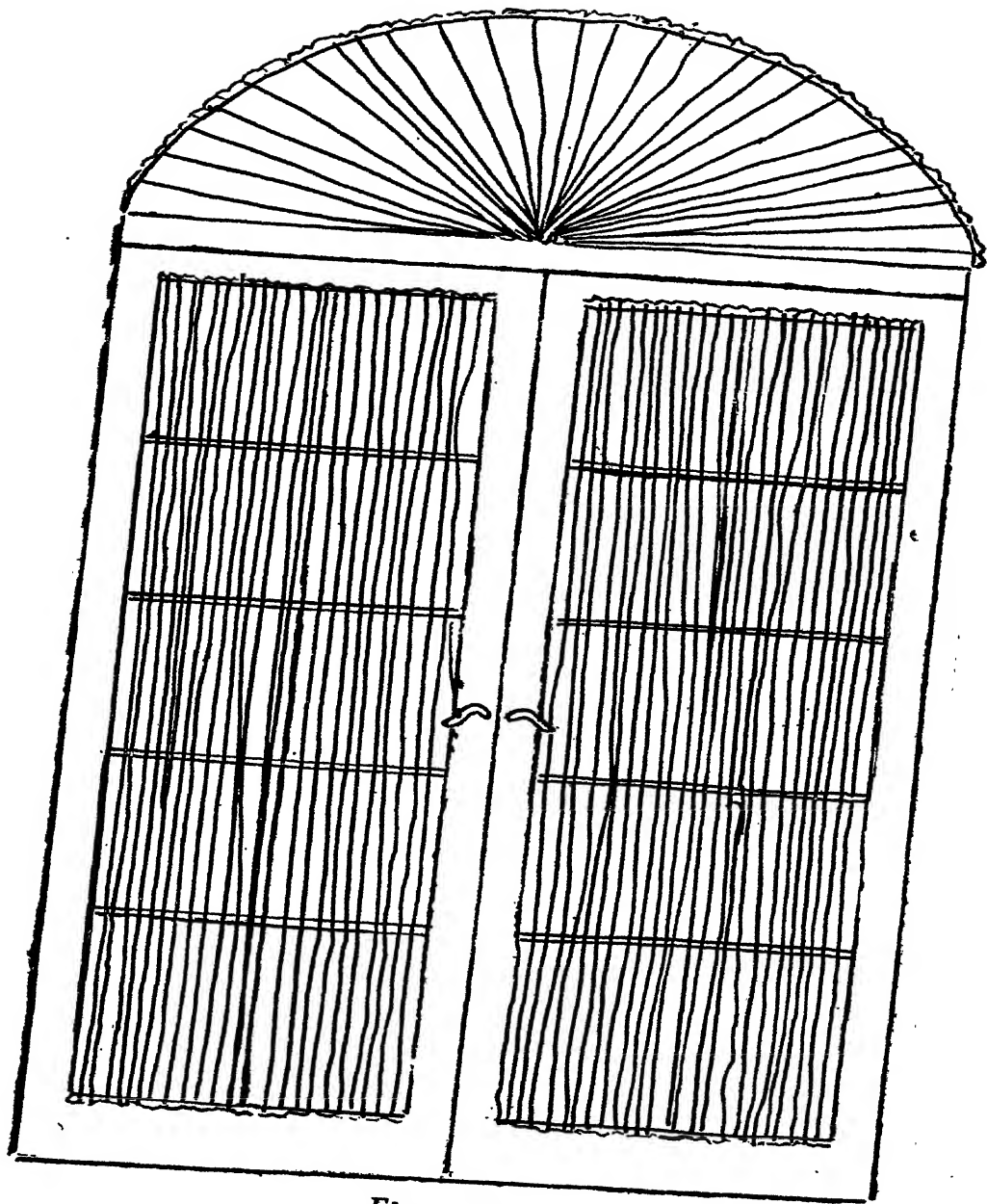
The material is now cut and the top finished with a double hem, about 2 inches being sufficient for this heading. This is shirred with a double shirring and the threads fastened securely.

The shirred edge is now tacked to the frame and the material drawn down tightly to the bottom of the frame and turned under and fastened. When pulling the fabric down over the bottom of the frame, the gathers should be spread out a little so that they will not bunch together at the center. If the usual rosette is omitted and the fullness distributed somewhat, the curtain will have a tailored effect.

### *HOW TO ESTIMATE THE AMOUNT OF MATERIAL REQUIRED FOR THE TRANSOM*

The amount of goods required for the transom will be about 5 to 6 inches longer than the radius of the arch. This will allow for the double hem of 1 inch at top and for turning over the bottom of the frame.

The width will be about twice the length of the bottom of the frame for 100% fullness, which is sufficient for material, such as pongee, casement cloth, silk gauze, etc. Very fine nets, ninon, Celanese, georgette and materials of this character will require 150% fullness, or three times the width of the lower frame.



*Figure 27.*  
*French doors having an arched transom.*  
(PART II)  
[ 53 ]

## *FRENCH DOORS*

To obtain the amount of material required for French doors, or any glass curtains as a matter of fact, an additional 8 inches over the actual length of the windows is needed for hems at top and bottom, 4 inches being allowed for each.

The top hem is folded over twice and stitched. An additional stitching is run above this with space allowed for inserting the rod on which the curtain is to be shirred.

The bottom hem may be finished in the same manner if a second rod is to be used. If the curtain is to hang free, however, a regular single hem is all that is necessary.

The rods are set on the doors just above and below the glass panes.

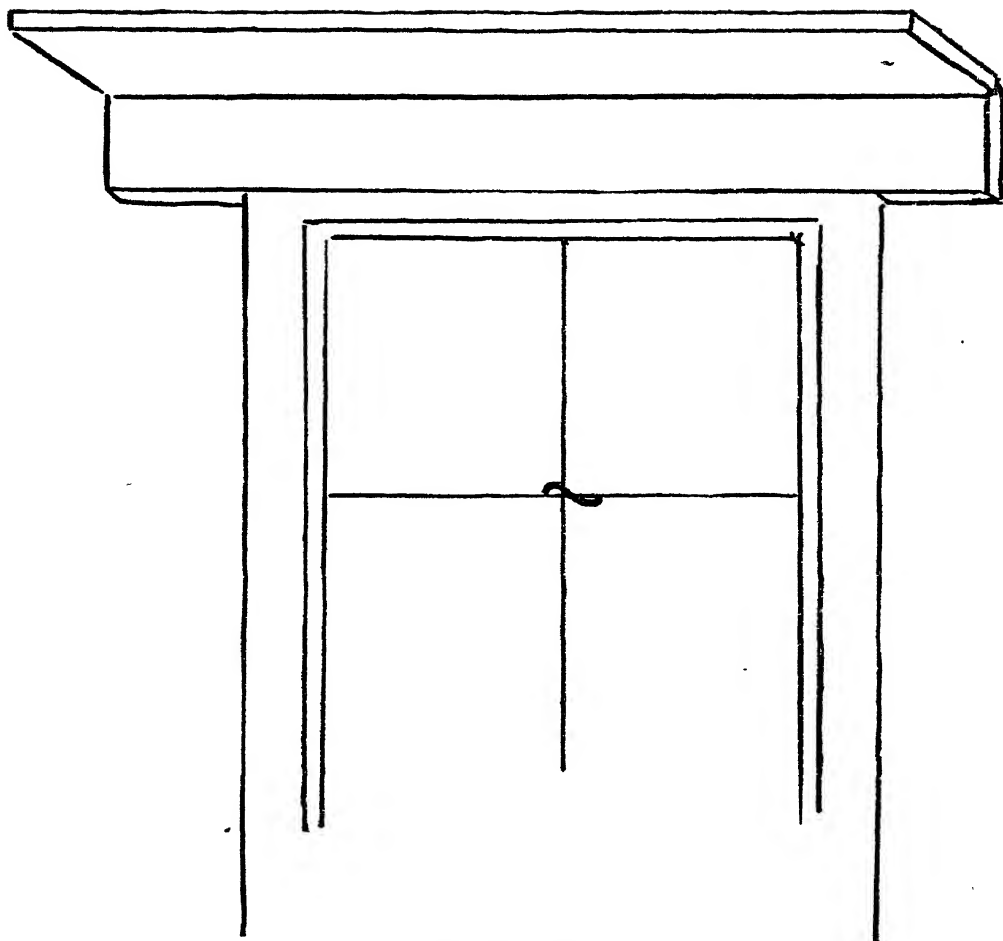
## PART 12.

# CORNICE BOARD FOR HOLDING VALANCE

WHEN A VALANCE is used, this necessitates a board with a 4 to 5 inch return attached to the top of the window frame by angle irons. Figure 3 illustrates the manner in which the board is attached directly to the top of the window.

However, if it is desired to make the window appear longer, the cornice board is fastened to an addition set above the window frame. This addition may be any depth required, as the valance will hide it.

The window may be made both higher and wider by extending the board out at the sides as far as necessary, as explained on page 48. The cornice board for accommodating the valance is then set on top of this, in accordance with Figure 28.



*Figure 28.*

*A cornice board for holding a valance which has been added to a window that has been made to appear both higher and wider by an additional board attached to the top of the window frame.*

(PART 12)

## PART 13.

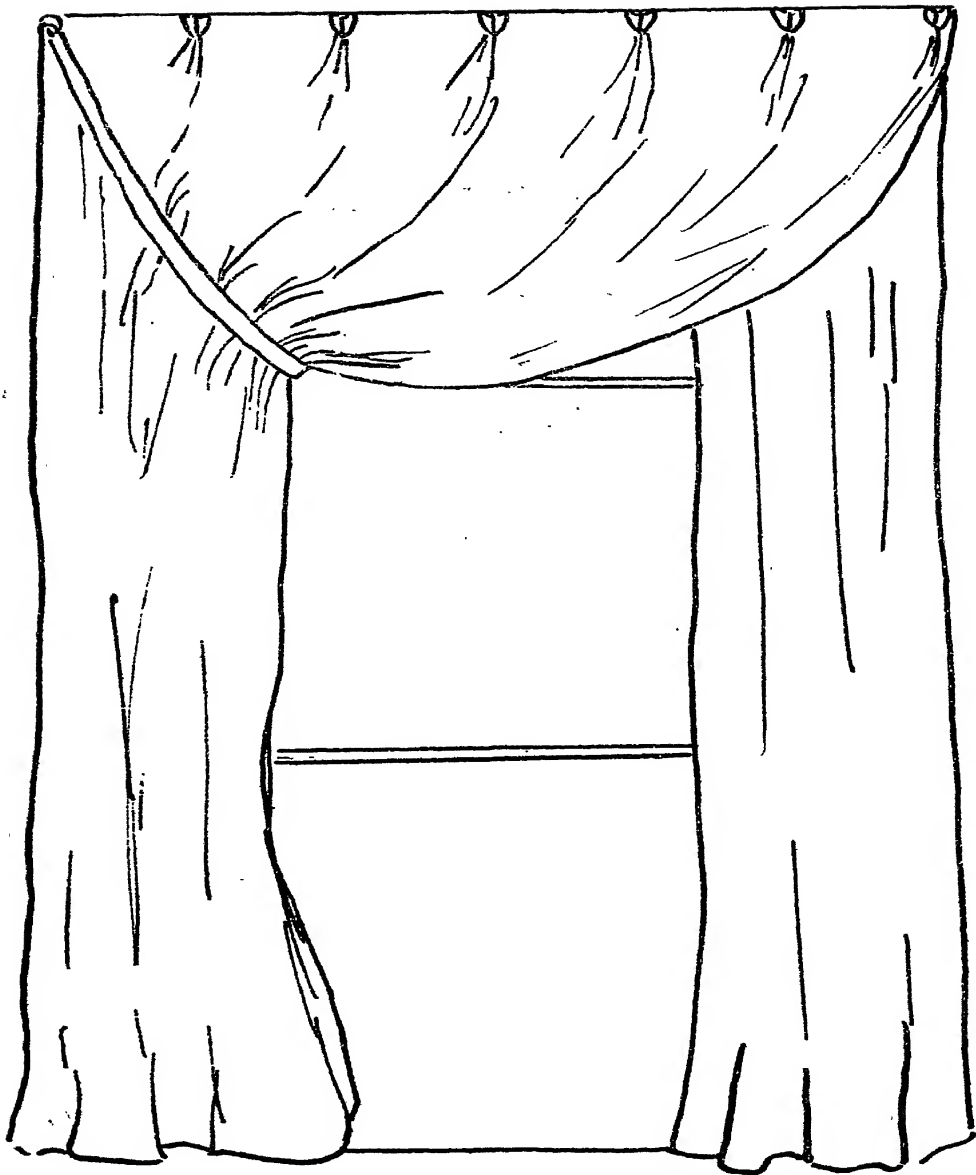
# DOUBLE AND SINGLE DRAPERY FOR A SINGLE WINDOW

A FORMAL DRAPERY of this type, Figure 29, is very simple to make. The top drapery is made in the usual manner with a French heading. This is attached to a rod extending from the outside edges of the window casing.

A second rod set about 2 inches below the upper rod and approximately 1 inch in from the outside edge of the window frame, accommodates the lower drapery which covers one-half of the window. This has also a French heading.

In order that the top drapery will fall to the floor evenly when looped up, about 12 inches in addition to the hem allowance is added to the right-hand side of the drapery. The bottom line is then slanted up from the extended edge to floor length at the other side in the same manner as described in Figure 18 for arched top windows. This method is reversed for draperies looped up on right-hand side.

This additional material will allow the top drapery to fall to the floor in a line even with the hem of the lower curtain.



*Figure 29.*

*A formal arrangement made with a curtain and a half, the full width being set over the half drapery and looped up high at the side; the other hanging straight.*

(PART 13)

## PART 14.

# HOW TO DRAFT A PATTERN AND MAKE A SHAPED VALANCE

TO MAKE A SHAPED, flat valance, it is better to draft the pattern first in small scale on regular scale paper, Figure 32, to obtain the desired effect. This is then enlarged to actual size of the window for cutting the pattern. One-half of the pattern is all that is necessary. The material is folded on the straight of the goods, the pattern pinned on and the fabric cut. This insures both sides being alike.

Such valances extend from the outside edges of the window casing and are tacked to a wooden cornice board with 4- to 5-inch return, Figure 28.

The valance at its lowest point may be approximately one-fifth the depth of the entire curtain, although it may be less than this if the room is small and the windows low; or deeper for extremely high windows.

Figure 31 shows the reverse, or back, of the valance and how the lining and inner lining, or stiffening of buckram, are attached to the fabric.

In cutting the lining and material, sufficient allowance for hems should be made all around.

First cut the fabric with allowance for hems. Next cut the inner lining of buckram, no hems being necessary for this. The hem of the fabric is turned over the buckram and caught securely all around—the hem, of course, being on the inside of the valance.

The lining is cut slightly smaller than the fabric. The hems are turned in all around and basted. The lining is attached by slip stitching to the fabric and inner lining in the manner illustrated, Figure 31.

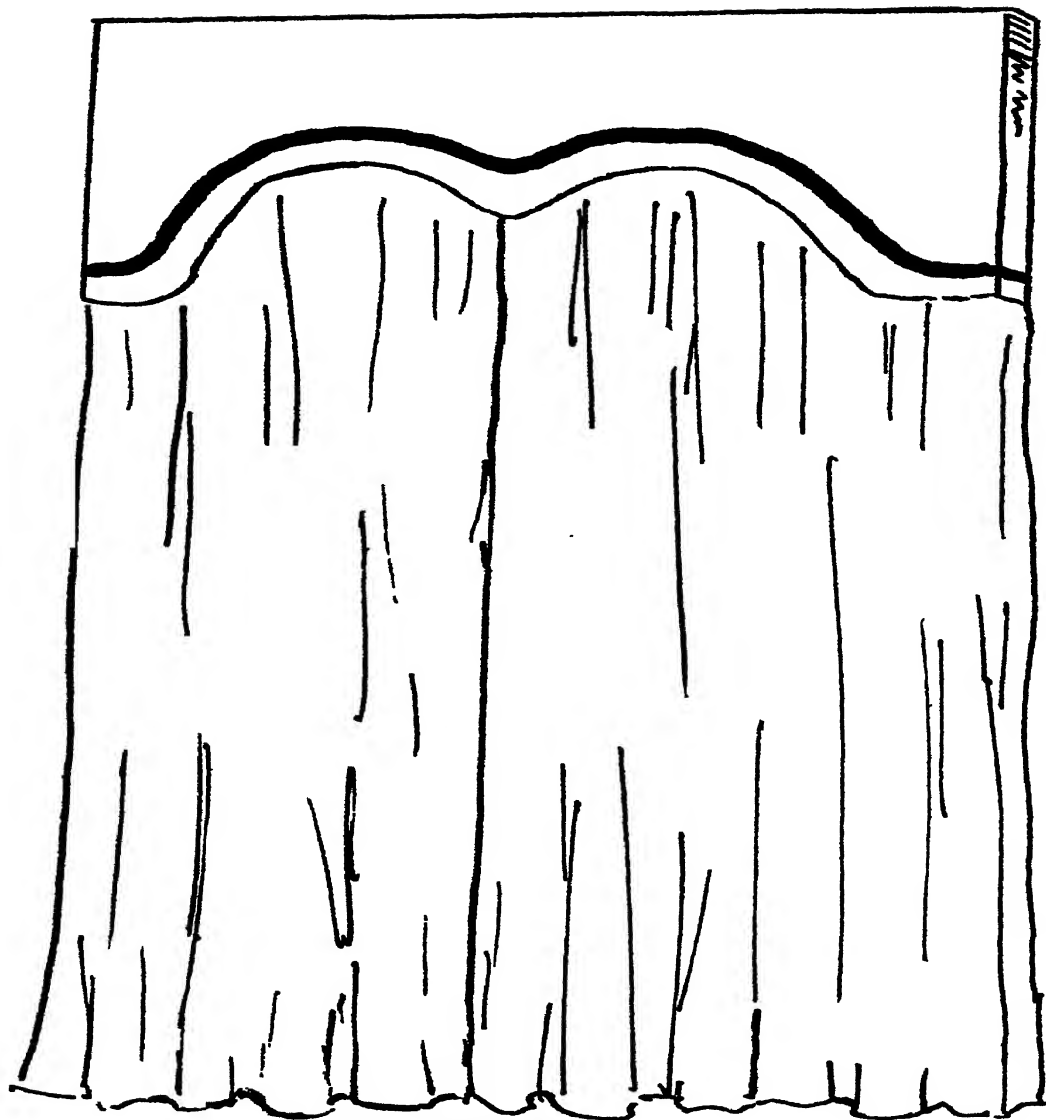
The valance may be finished with fringe, braid, folds of contrasting material, or left plain as desired.

The top of the valance is turned over the top edge of the cornice board and tacked down. The sides are drawn around the returns and also tacked.

The valance forms a complete box, making a finish for the draperies and hiding the machinery of the rods and rings. It is useful also to cut the height of too high windows.

A complete drapery with this type of valance is illustrated in Figure 30.



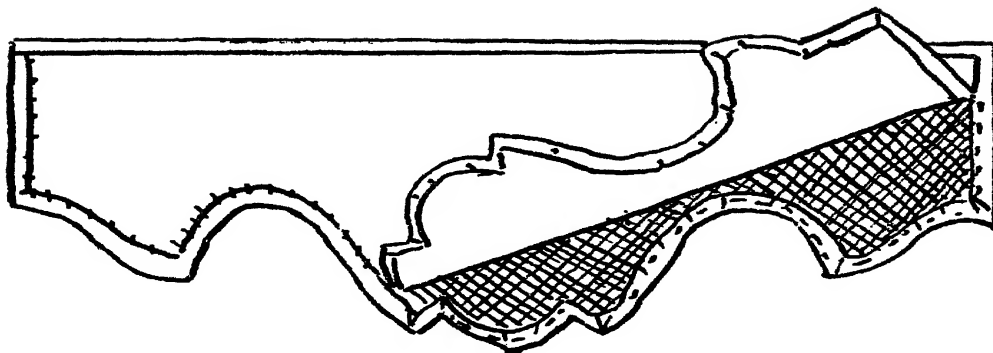


*Figure 30.*

*A shaped valance is often used to cut the height of too high windows and to hide the machinery of the rods and rings. It is made on a buckram frame to hold its shape.*

(PART 14)

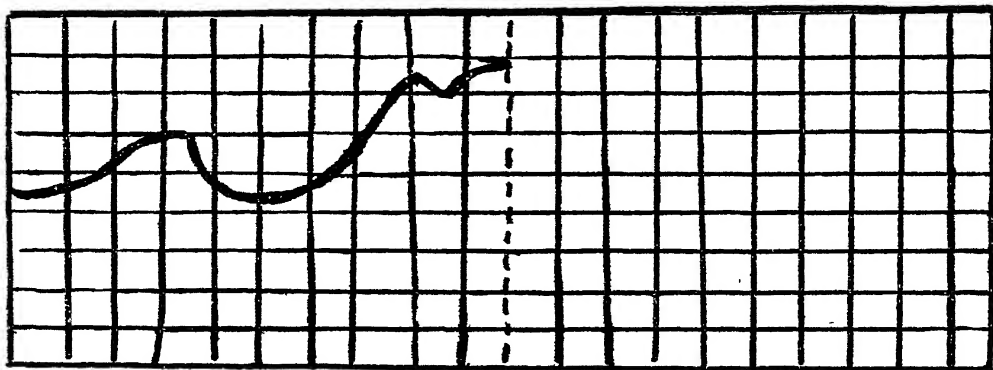
[ 60 ]



*Figure 31.*

*Illustrates method of attaching the lining and buckram stiffening to the material and how the hems are set in.*

(PART 14)



*Figure 32.*

*The pattern for the valance is first drafted on scale paper to obtain the desired shape and then enlarged to the window size for cutting the material and lining.*

(PART 14)

## PART 15.

# SCARF DRAPERY

A SIMPLE DRAPERY TREATMENT which does not require much fabric is made by placing a length of material over a pole and pinning to form pleats in a swag effect. This requires that the material be alike on both sides, and unlined. However, the pleats may be a little bulky at the pole where they are pinned.

A more graceful effect is accomplished when the material is cut to form a swag, with long jabot sides and lined with contrasting or like material.

First cut a swag pattern in accordance with directions for making that in Figure 2—the top line of this being the same width as the window casing from outside edges.

Next cut two side pieces the desired length; usually these are better when the outside edge reaches the floor. Allow for hems, of course, Figure 34.

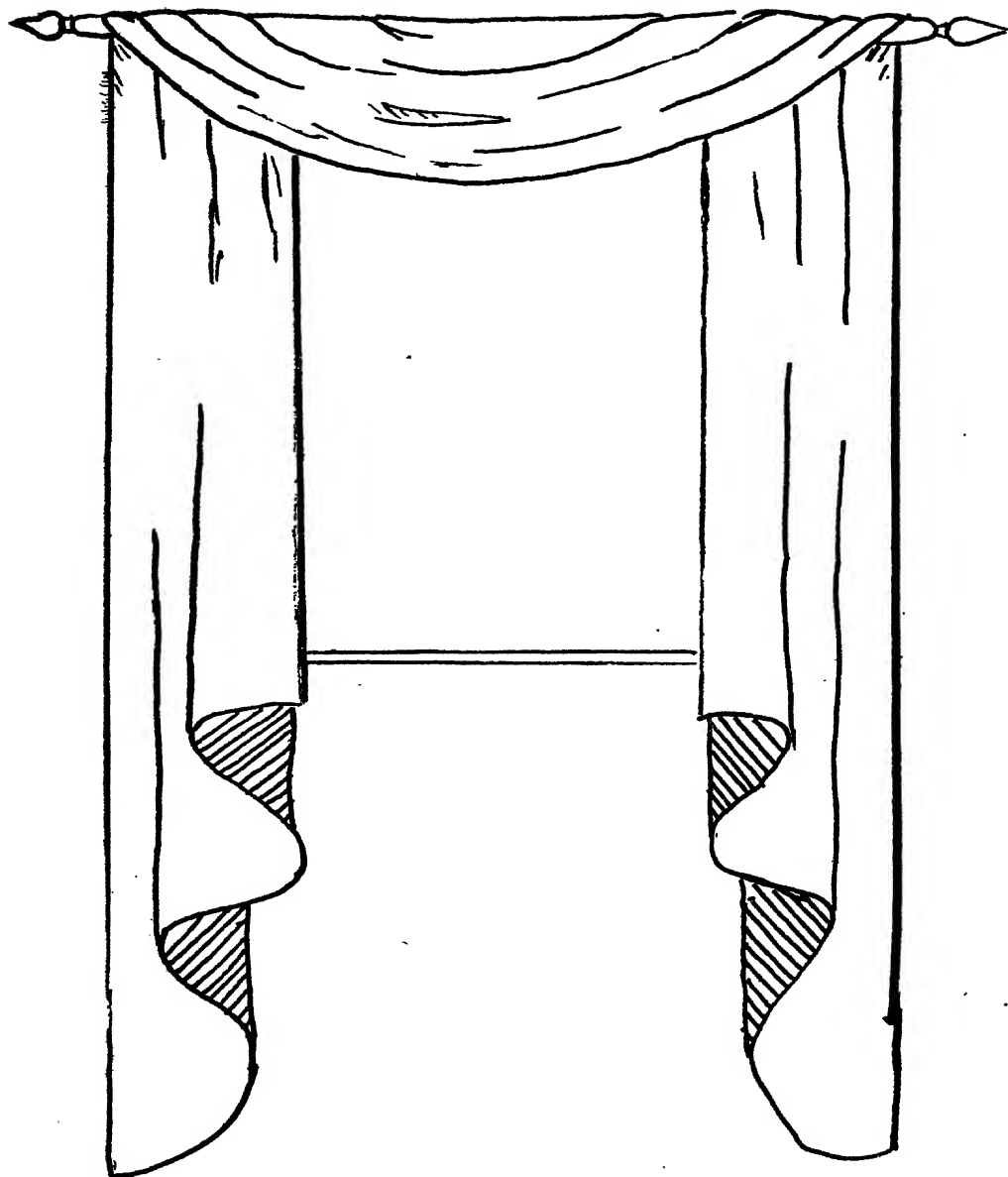
The two sides may be cut at the same time by laying the material face to face on a straight fold. The pattern cut to size is laid on and pinned to prevent slipping. This will insure against error when the bottom lines are cut. These hem lines are cut on a slant, the more slanting, the higher up the first fold will come.

The lining is cut approximately the same size. When the swag and side pieces are lined and completed, lay the swag on a table right side up. Attach the top of the side pieces made from pattern, Figure 34, to the sides of the swag, the wrong side of each side piece being attached to the right side of the swag. These are then sewn together and finished.

The curtain is now pleated in accordance with directions for pleating swag valance, Figure 2. The drapery is placed over the pole or rod and caught together on the underside to prevent its slipping down.

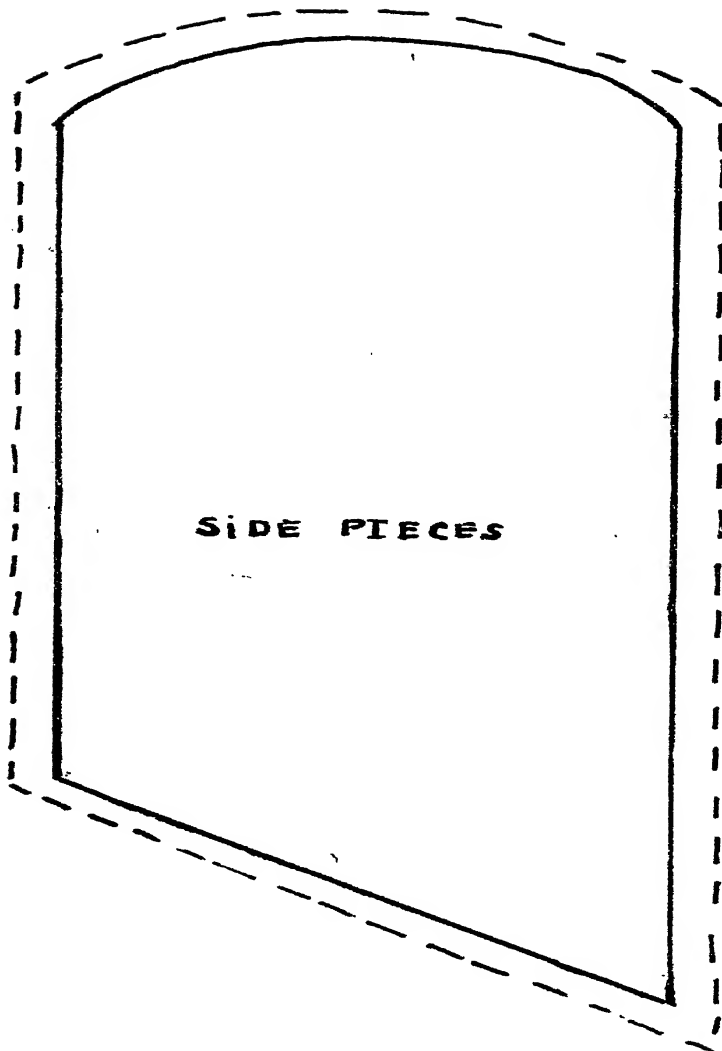
Material of satin with contrasting satin or taffeta lining is excellent for a Directoire or any formal room.

The same treatment may be used when draperies are drawn through plastic rings attached to the outer edge of the window casing and the pole omitted. See Figure 20.



*Figure 33.*  
*Scarf drapery to be thrown over a pole or rod.*  
*Patterns 34-35 show how it is made.*

(PART 15)



**Figure 34.**

*Pattern for side pieces or long jabot ends which may be cut any length suitable for the room or type of window. Generally these draperies are more effective when the jabots touch the floor. The bottom line is slanted; the more slanting the higher the first fold will come. The curved top fits the side of the swag, both being pleated up together when attached.*

(PART 15)

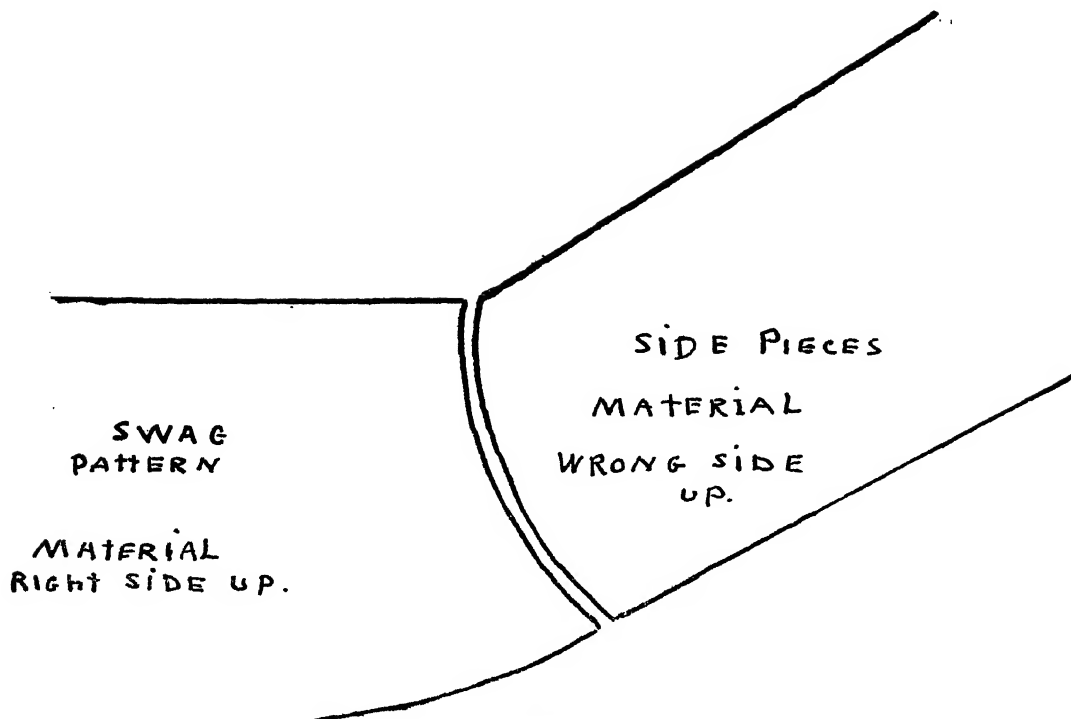


Figure 35.

*Method of attaching the side pieces to the swag valance. The wrong side, or lining, of the jabots is attached to the right side of the valance. Both are then pleated up.*

(PART 15)

## PART 16.

# METHOD OF ATTACHING RINGS OR PINS TO DRAPERIES

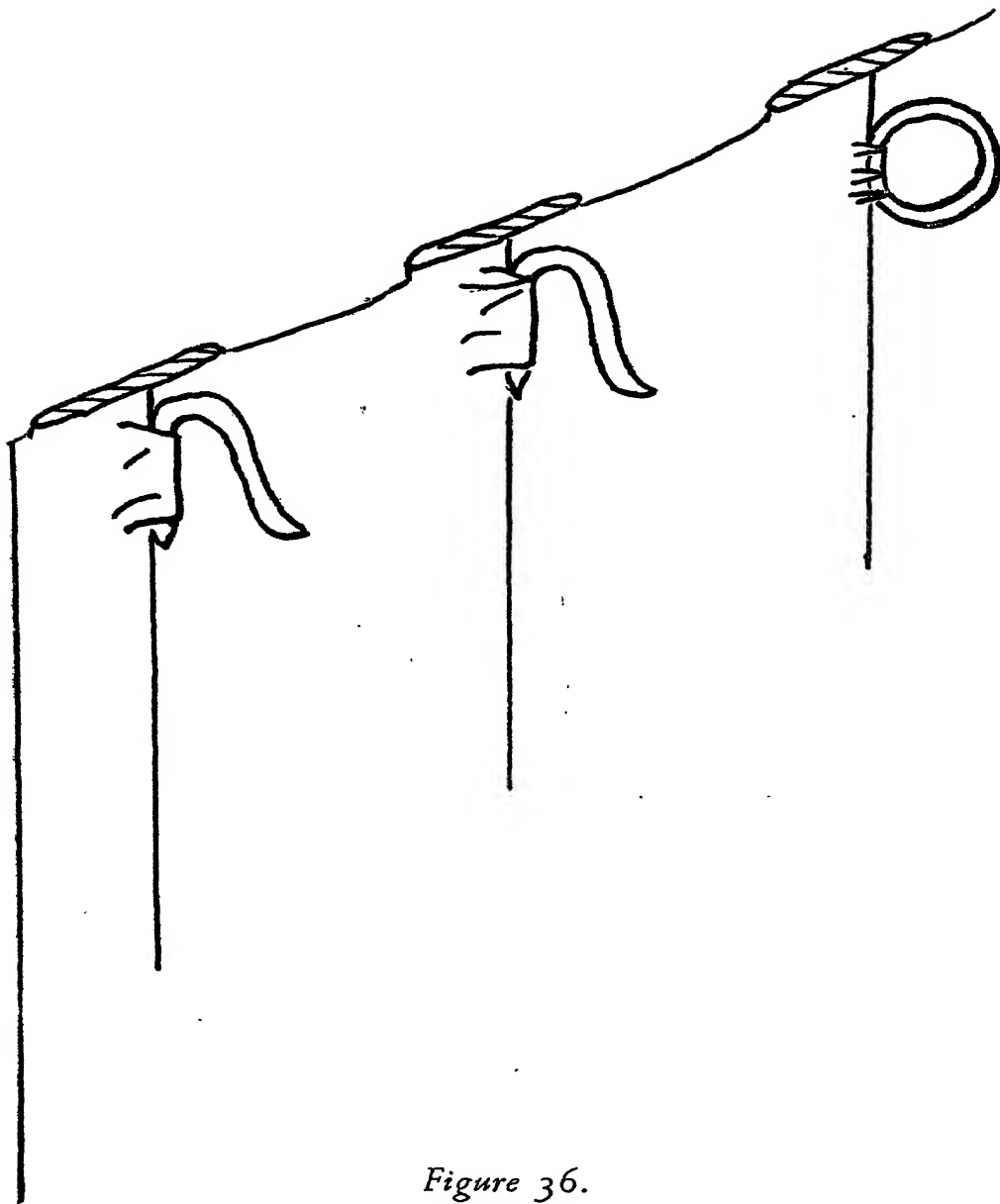
EITHER RINGS or pins may be used to attach draperies to curtain rods.

The rings are sewn on the back of the drapery at each pleat and are set in a vertical position so that the rod will run through them easily.

Pins, which are merely stuck into the material, may be used instead of rings. These are also fastened to the back of each pleat. The pins loop over the rod and allow the curtain to traverse back and forth.

Figure 36 shows the method of attaching both rings and pins to the drapery.





*Figure 36.*

*Method of attaching pins or rings to back of draperies.*

(PART 16)

## PART 17.

# HINTS AND SHORT CUTS FOR AMATEURS

### *PLEATERS FOR FRENCH HEADING*

THERE IS A SIMPLE CONTRIVANCE for making a French heading or pinch pleats, which obviates the necessity of measuring and pleating in the usual way.

This strip of buckram has a series of slots and may be purchased for a few cents a foot at department stores.

The pleater is attached to the back of the drapery and stitched along the top and bottom. A stitching is necessary also just above and below the slots, so that it is stitched to the drapery four times.

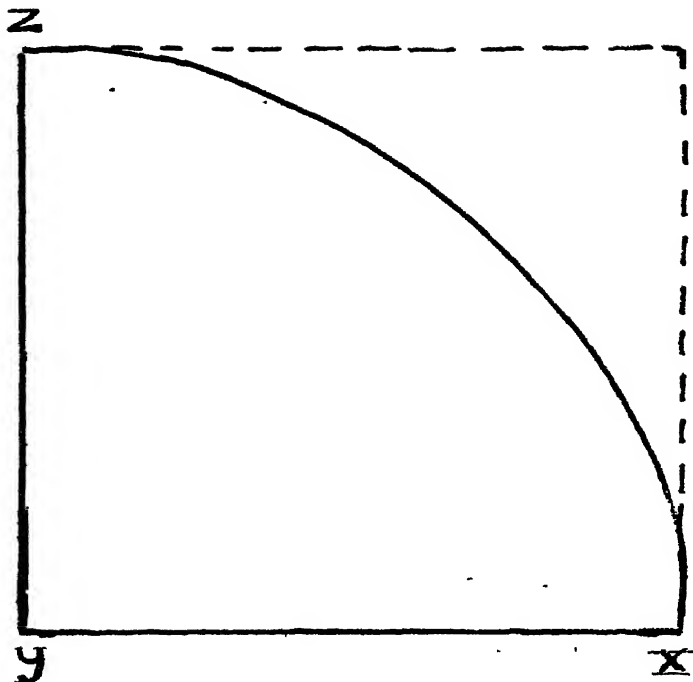
When entirely fastened, the rod is slipped through the slots and the drapery drawn up, forming even groups of pleats. These are creased by hand to make sharp edges.

When draperies are cleaned, they are pulled out to full width again, which allows them to lie flat without pleats. They are regathered in the same manner when they are rehung.

### *SIMPLE WAY TO LINE DRAPERIES*

An easy way to line draperies is to cut the lining about 2 inches smaller all around than the fabric. The goods and lining are turned wrong side out and basted and stitched along the sides and top just as if you were making a bag. Now turn the drapery right side out and press. The outside edge of the material at the center of each curtain should extend 1 inch beyond the lining, forming a double hem of the material. The lining is now caught along the outside edge of the hem to prevent its pulling away from the material.

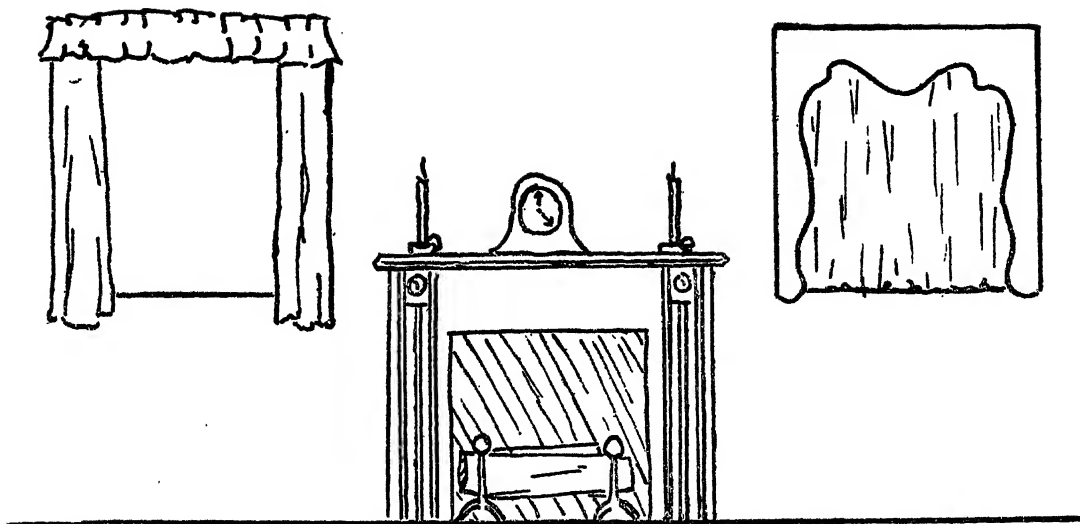
The top of the drapery may have a piece of buckram stitched between the lining and fabric. This is then pleated and rings attached.



*Figure 37.*

*Pattern of the arch showing how the box frame is made to which the pleated drapery is fitted. A simple way to make draperies for arched top windows, Figure 15.*

(PART 17)



*Figure 38.*

*Two arrangements for draping small windows  
set up high at each side of a fireplace.*

(PART 17).

Or, the drapery may be finished at the top in the usual tailored way by folding the hem over twice as explained on page 30.

The bottom of the drapery and lining are finished separately, the hems being kept loose from each other to prevent sagging.

A loose basting is run down the center of the curtain just caught through to the right side. This will keep the material from drawing away from the lining when the draperies are hung.

### *SIMPLE WAY TO MAKE DRAPERIES FOR ARCHED TOP WINDOWS*

A simple way to make draperies for arched top windows, although not used by professionals, is to draw lines boxing in the pattern of the arch, Figure 16. The pattern is made from the actual arch exactly as described on page 32. When lines are drawn up from the sides at the spring of the arch and a connecting line across the top, you will have a box framing the arch.

Now cut and make draperies with a French heading to fit this box. You will have straight-topped curtains, pleated exactly as if for a straight window. An additional amount, however, will be added to the center of each side drapery beyond the hem line to allow for looping up, see directions, Figure 18.

The curtains are lined and the pleats stitched down to desired depth, Figure 19.

Lay the completed straight drapery on the floor or table and place the pattern of the arch over it. Pin it securely (one-half of the arch being used for each side drapery). Baste around the top of arch to keep the pleats from pulling apart when cut and fasten the ends at desired depth. Allow for hem at top. You will now have a drapery finished with pleats with allowance at top for turning over and tacking to the wood frame, and an additional allowance at the bottom for looping up.

### *METAL WINDOW FRAMES*

To attach fixtures for draperies to metal window frames, holes are drilled in the proper positions in the frame. Screws, called "Parker" metal screws, which fit into the drilled holes, will hold the drapery fixtures or angle irons for cornice boards.

If it is desired to increase the height or width of such windows, the extension boards are fastened to the metal frames by braces screwed into the holes with Parker metal screws.

Cornice boards are fastened in the same manner by corner braces or angle irons screwed in with the same screws.

### *SETTING DRAPERY FIXTURES INTO PLASTER WALLS*

When it is necessary to set drapery fixtures, or extended cornice boards, into plaster walls, they can be held firmly by the use of special plugs. Holes are first drilled into the plaster to desired depth, the longer the plug inserted, the firmer the fixtures will be. This is necessary for heavy draperies and cornices. A special plug called a "Raw" plug, is inserted into the holes which have been drilled. This is a hollow tube, usually of fiber. Screws for attaching the fixtures or cornices are then inserted into these tubes, or Raw plugs.

### *DRAPING SMALL WINDOWS BY A FIREPLACE*

The customary manner of draping small windows set up high at each side of a fireplace is to use short draperies extending just below the trim. A valance or cornice may be added if desired.

A more unusual treatment is also shown in Figure 38. This is a wooden frame cut from plywood outlining the window. Glass curtains may be added, the rods set under the frame. This frame may be made also of buckram and covered with plain or quilted fabric or wallpaper.

Or, if curtains are not required to temper the light, small glass shelves may be set inside the trim for display of glass or plants.

Sometimes, they are blocked out entirely and bookcases are built to the ceiling flush with the fireplace. This adds more dignity to the room.

### *DUTCH CURTAINS*

Dutch curtains, or curtains in two tiers, are good for simple cottage rooms, kitchens or dinettes. They cut the height of the window when it is too high for the room.

They are simple to make, being merely glass curtains with a casing at the top through which the rod is run. The material should be  $2\frac{1}{2}$  times the width of the window depending upon its thickness. Usually these curtains are of dotted Swiss, organdy, marquissette, pongee, casement cloth, nets, etc. They may be also of calico or chintz.

The top rod is set on the window frame just outside of the window and the rod for the lower curtains is placed inside the reveal. The upper curtains will fall an inch or two over the bottom curtains, Figure 39.

### *PROPER LENGTH AND FULLNESS FOR DRAPERIES*

Draperies should always be full enough to draw together, even when they are left in a permanent position at the sides of the window. Skimpy draperies have no meaning. Originally they were intended to draw for privacy and nothing adds so much beauty to a room as draperies drawn at night.

In practically every case, they should extend to the floor. The exception being the cottage type of window where simple criss-cross curtains are used without over-draperies; or, in modern rooms where there is a wide bank of small casement windows set up high from the floor. Such windows generally have connecting draw curtains of opaque material when it is necessary to temper the light or insure privacy. These fall an inch or two below the trim. Side draperies extending slightly below the glass curtains may be set at each end of the bank of windows.

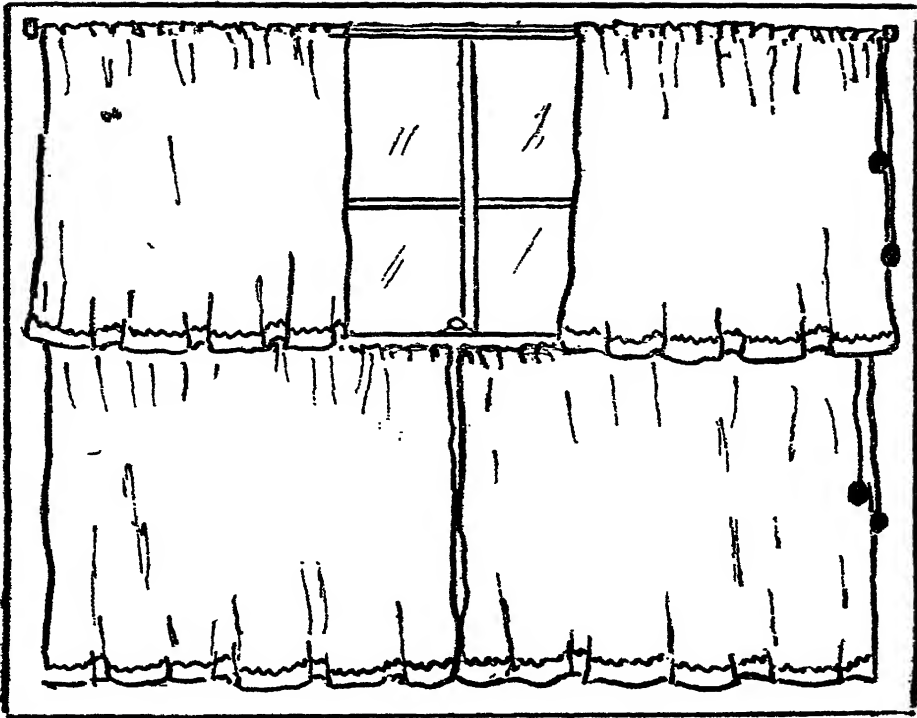
### *DRAPERIES, NEVER DRAPES*

In speaking of window curtains, we should always use the word "Draperies," never drapes. The latter is a verb incorrectly used as a noun.

### *AMOUNT OF MATERIAL NECESSARY FOR GLASS CURTAINS*

The usual allowance of material for glass curtains to give sufficient fullness is about twice to three times the width of the window.

Materials which are apt to shrink in cleaning are frequently made with a double hem, or

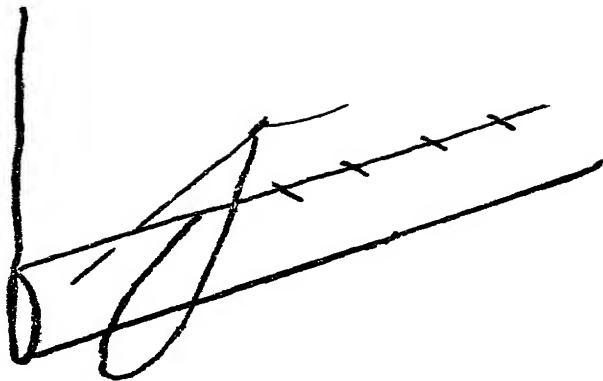


*Figure 39.*

*Dutch curtains which are suitable for kitchens, dinettes and small cottages. Draperies are omitted.*

(PART 17)





**Figure 40.**

*Slip stitching is an easy way of hemming draperies.*

a tuck may be set just below the casing which accommodates the rod. This can be let out if it is necessary to lengthen the curtains.

An additional 8 inches should be added to the necessary length of the curtains for hems at top and bottom, 4 inches being allotted to each. The top hem is turned over twice and finished. A space is left in this double hem for the rod.

### *SLIP STITCHING*

Figure 40 shows the simple method of slip stitching, which is a quick way of hemming. A running stitch is just caught through the right side of the material so that it is practically invisible. A long stitch is then drawn through the hem on the wrong side.

### *ARCHED TOP WINDOWS WITH SHIRRED CURTAINS*

When arched top windows are to be curtained with a shirred top instead of French pleats, as described previously in this book, they are attached to a frame built to fit the arch. Rods bent to fit the arch may be used also, although the frame is more convenient and usually results in a more tailored effect.

The length of the material is estimated in the same manner as described for making the pleated draperies, an additional amount being added to the center of each side drapery to allow for looping up.

If the material is very sheer, 150% to 200% fullness is necessary; but with slightly heavier fabrics, such as taffeta, satin, etc., 100% to 150% is sufficient. You can judge the width necessary by draping the material together to obtain the effect of various fullnesses. The width of the material required will be three to four times the width of the line at the spring of the arch, X-Y, Fig. 16, depending upon the fullness desired.

After the drapery is lined, if a lining is to be used, the side hems are completed in the usual manner. The curtain is laid on a pattern made to fit the arch. It is gathered around loosely and a gathering string run through to shape the top and to hold the shirring together. The top is cut with allowance for top hem which is to have a double shirring around the arch.

The drapery is now tacked to the wood frame at necessary intervals.

The material is drawn to the floor and hemmed, the additional allowance beyond the hem line having been allotted to the center of each side drapery for looping up.

## *UNDER CURTAINS*

Sometimes a third set of curtains is used. These are called "under curtains" and are placed between the glass curtains and draperies. They are generally the same length as the draperies and may be drawn at night when the draperies remain in a permanent position at the sides of the windows.

These are useful in tempering the light and giving privacy at night. They take the place of window shades when they are of opaque material such as taffeta, satin, etc.

A pleasing combination is chintz or cretonne draperies with taffeta under curtains and net or ninon glass curtains. Velvet draperies may have taffeta or chintz under curtains; or when the glass curtains are of ninon or Celanese, the under curtains may be of the same material in a contrasting color.

## *TIE-BACKS*

When draperies are looped back, they require cords or tie-backs of the same material attached to a hook or ornamental knob set in the window frame.

Ornamental metal arms or hooks fastened to the side of the frame also hold draperies gracefully. Wide taffeta or moire ribbon make simple tie-backs, the ends finished with tassels or bows.

For summer curtains of sheer materials, tie-backs of ribbon with a large bunch of artificial flowers are gay and charming.

When draperies have valances, the tie-backs may be made to match them in shape and are usually finished with a narrow ribbon or pleating of harmonizing color. These tie-backs are lined and stiffened so that they will hold the draperies properly.

Tie-backs should be long enough to hold the draperies gracefully and should never squeeze them together so that they hang awkwardly.

Many glass or brass knobs for fastening tie-backs are in the form of rosettes, and there are glass lilies which are delightful.

## SUGGESTED COLORS AND FABRIC COMBINATIONS FOR VARIOUS ROOMS

ROOM	WALLS	FLOOR	GLASS CURTAINS	OVER DRAPERIES	UNDER CURTAINS
<i>Living room</i>	Chinese yellow	amethyst	oyster white ninon	hand-blocked linen, design in yellow, green, violets	yellow taffeta
<i>Living room</i>	Georgian green	jade	cream net	yellow chintz design in white, green, yellow with jade moss fringe trimming	none
<i>Living room</i>	Powder blue	deeper blue	white Celanese	rose taffeta, silk fringe to match	none
<i>Modern living room</i>	Venetian rose	brown	Venetian blinds	roughly woven cotton in brown and terra cotta stripes	none
<i>Dining room</i>	Salmon	golden brown	Venetian blinds	brown satin, cream fringe	none
<i>Dining room</i>	Off-white paneling	green and dull rose all-over design	oyster white gauze	printed faille off- white, design in rose, yellow, green	yellow gauze
<i>Dining room</i>	Wallpaper—gray with geranium design	maroon	gray ninon	linen same design as wallpaper	none
<i>Bedroom</i>	Light fuchsia	brown	cream net	cream and brown striped taffeta, cream fringe	fuchsia gauze
<i>Bedroom</i>	Peach	brown	peach ninon	turquoise rayon taffeta with peach trimming	gold gauze
<i>Bedroom</i>	Silver wallpaper— design in yellow	gray	yellow Celanese	chintz—yellow gray	none

## TYPES OF WINDOWS

*Casement Windows*—Small windows of metal or wood which swing in or out.

*Cantilever Windows*—Two or more connecting windows adjoining at the corner of a building with no wall-space between.

*Double Sash Windows*—The ordinary type of window with two sashes, which push up and down; the lower half over the upper when open.

*Dormer Windows*—Small windows set in a sloping roof extending beyond it in a form of gable.

*French Doors*—The same as French windows, but usually the bottom stile is wider than the surrounding frame.

*French Windows*—Windows extending to the floor, or nearly so, opening in or out like a door. These may be single or double.

*Palladian Windows*—Group of three windows, the center of the group being arched and higher than the two side windows. A feature of Georgian architecture.

*Window Trim or Frame*—The mouldings around the window in which the glass panes are inset.











